ALFRED'S
BASIC ADULT PIANO COURSE
LESSON BOOK LEVEL THREE

WILLARD A. PALMER MORTON MANUS AMANDA VICK LETHCO

Correlated materials to be used with Adult Lesson Book, Level 3:

Title	Start on page
Adult Theory Book 3	4

The goal of Level Three of Alfred's Basic Adult Piano Course is to provide a very flexible and highly enjoyable presentation that will allow the student to progress smoothly and easily, without gaps, toward playing in some of the more advanced keys, as well as playing some of the great masterworks of piano literature.

This book is divided into four sections:

1. A REVIEW OF OLD KEY SIGNATURES (but with some new concepts added).
2. NEW KEY SIGNATURES AND CONCEPTS.
3. "JUST FOR FUN" SECTION. Pieces in this section are for relaxation and amusement.
   They may be played whenever the student wishes.
4. "AMBITIOUS" SECTION. This section is for the student who is willing to devote a little extra effort toward learning some of the great masterworks that require a bit of additional practice. They are within the capabilities of anyone who has completed the previous books of this series and the first two sections of this book.

The book closes with a Dictionary of Musical Terms. Students who wish to review all the scales and the primary chords of each key may use pages 90–94 of Alfred's Basic Adult Piano Course, Level TWO.

The authors are confident that the selection of material for this book will provide the student with a great variety of pleasing music to play, since it includes many rites, along with a variety of effective original keyboard compositions.

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A SUPER-SPECIAL SORTA SONG!

This book begins with a piece that is just for fun. It reviews the key of C major, and you will find it easy to play. There are more "JUST FOR FUN" pieces in this book on pages 62–73. You may play from that section of the book any time you wish.

Moderate & relaxed

Play eighth notes in long-short pairs.

Willard A. Palmer



Optional 2nd verse:

Light and easy, play it bright and breezy,
And this super-special song will make you smile like the "Mona Leezy."
It's all right, it never can be wrong,
Because it's such a super-special sorta song!

And the beat is so neat, *etc.*

You are now ready to begin Adult THEORY BOOK 3 (#11745).

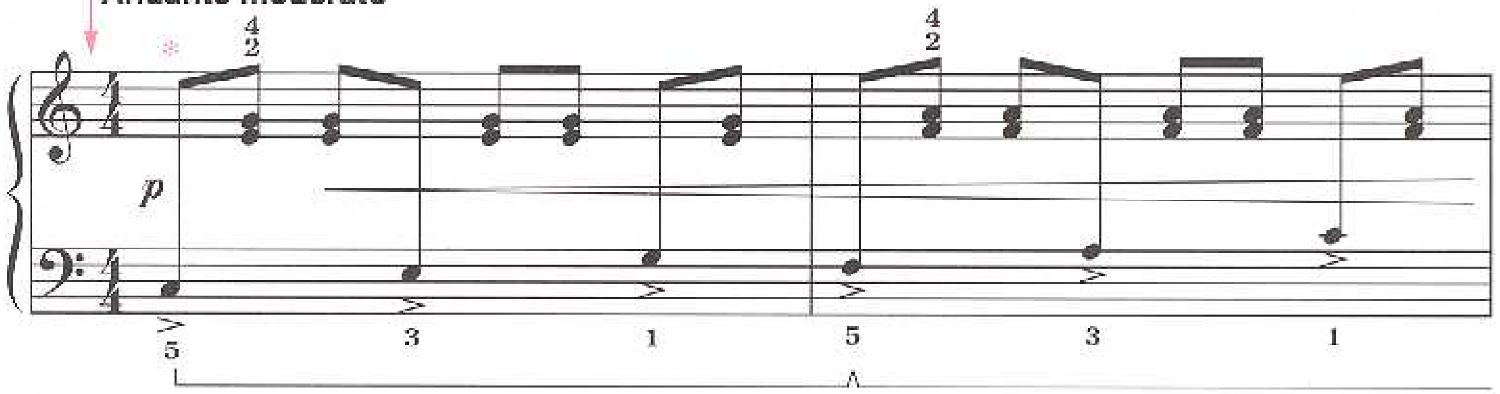

1. neat, And the notes are so nice,
2. play, And the rhy-thm's so right,
That I'm tap-pin' my feet,
I could play it all day!
And I'm play-in' it twice!
I could play it all night!
It's a pleas-ure to
1.
2.
Repeat the entire piece from here, as many times as you wish

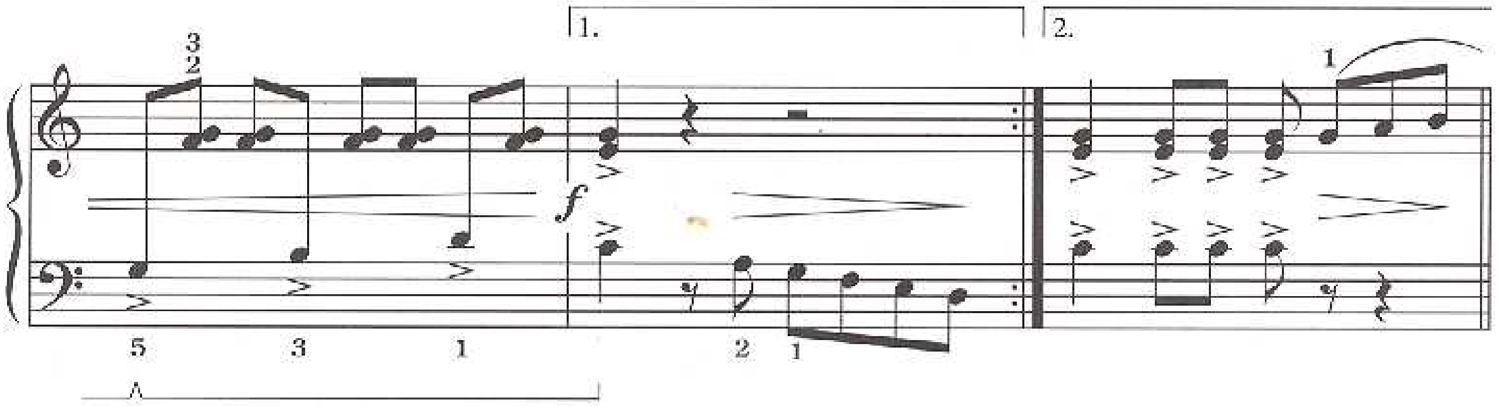
Calypso Rhumba

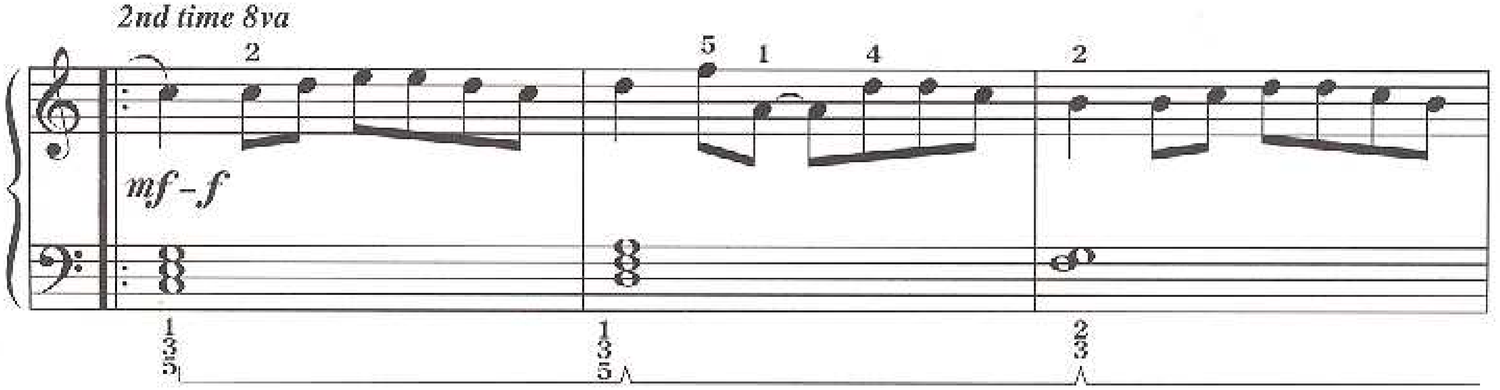
A STUDY IN OVERLAPPING PEDALING

KEY OF C MAJOR
Key Signature: no ♯, no ♭.

Andante moderato





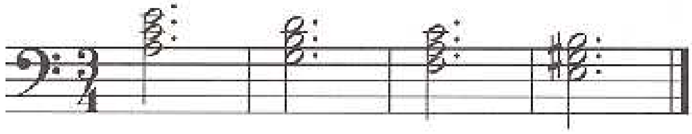


*Play eighth notes evenly!


1.
2.
p
f
1.
2.
f
f

FANDANGO

The *FANDANGO* is a lively Spanish dance with three beats per measure. It is usually based on this chord progression:



KEY OF A MINOR*
Key Signature: no ♯, no ♭.



***Reminder:** A MINOR is the *relative minor* of the key of C MAJOR. Both keys have the same key signature.


2nd time 8va
mf–pp
2nd time 8va
f–p
D. C. al Fine

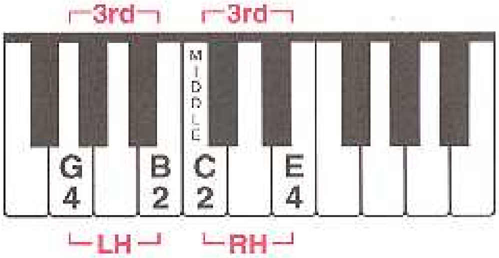
MODERN SOUNDS

This piece begins with the RH and LH moving up and down the keyboard in thirds. All the thirds are fingered with the 2nd and 4th fingers. RH and LH 2s are on neighboring white keys.

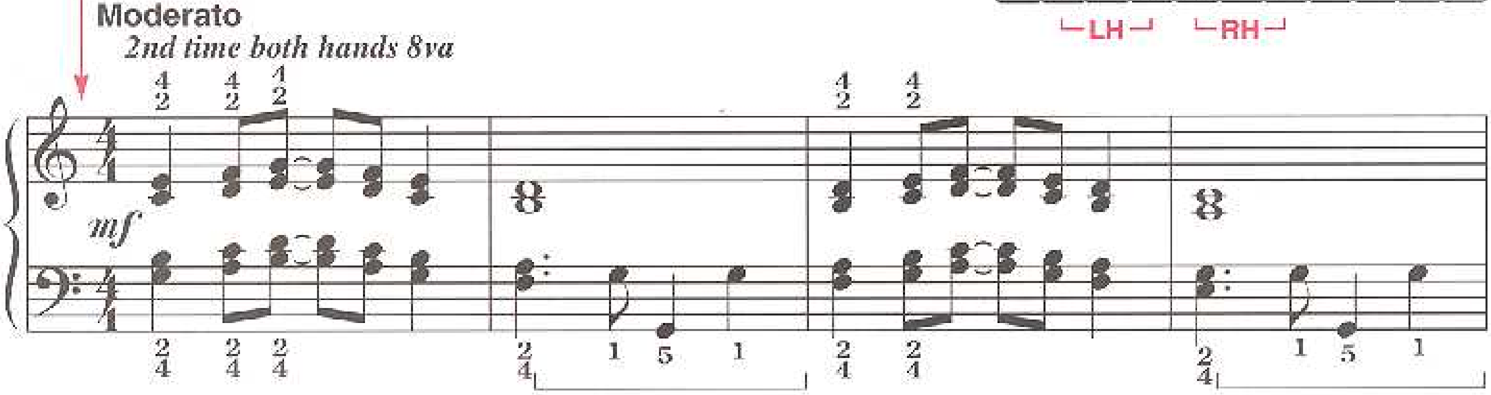
In the second section only the RH plays thirds.
The LH plays fifths with 5 and 1.

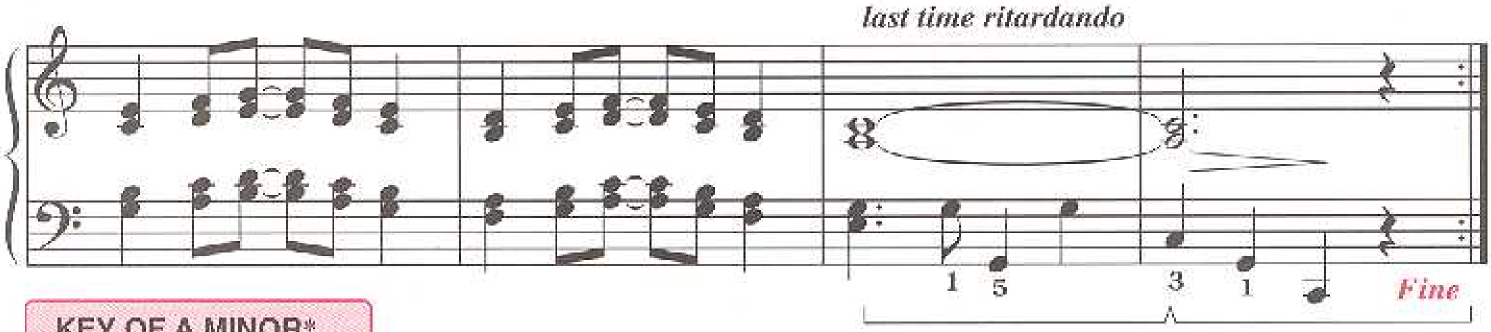
This piece shows how thirds and fifths can be used to produce very modern sounds.

STARTING POSITION

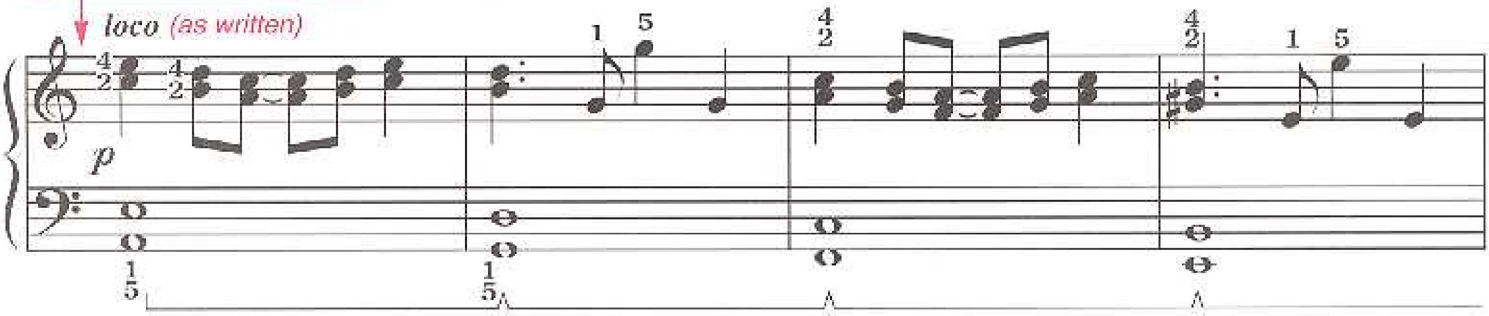


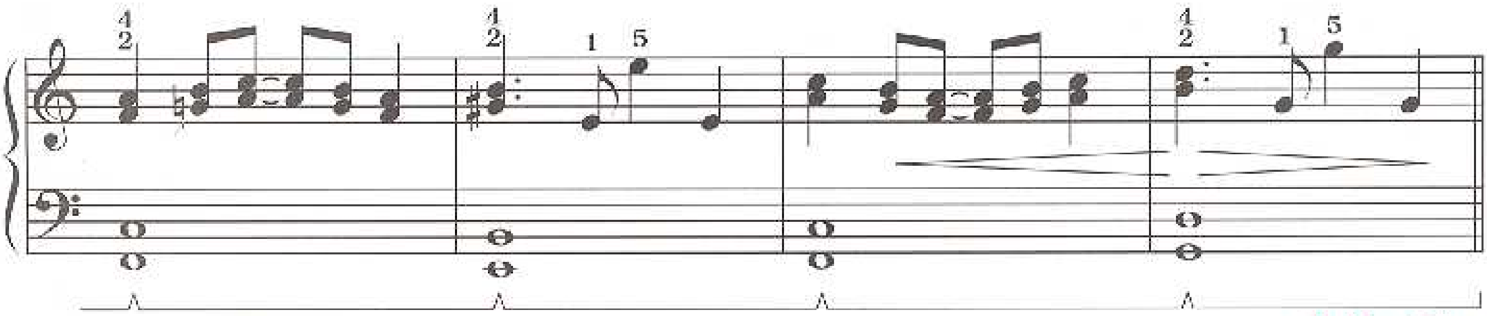
KEY OF C MAJOR
Key Signature: no ♯, no ♭.





KEY OF A MINOR*
(relative of C MAJOR)



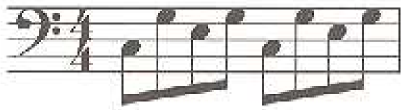


D. C. al Fine

*This piece combines the use of the relative minor and major keys.

Alberti Bass

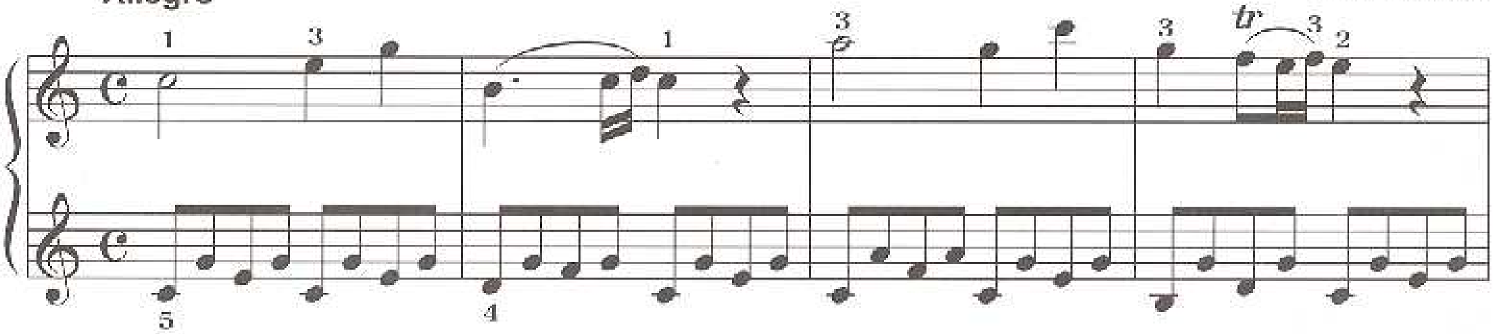
This style of LH accompaniment takes its name from the 18th-century Italian composer, Domenico Alberti, who used it extensively in his keyboard music. It consists of broken chords played as follows:



This style was frequently used by almost all the "classical" composers, including Haydn, Mozart, Clementi and Beethoven. The following two examples of *Alberti bass* are from Mozart's *Sonata in C Major,* K. 545, and Clementi's *Sonatina in D Major,* Op. 36, No. 6.

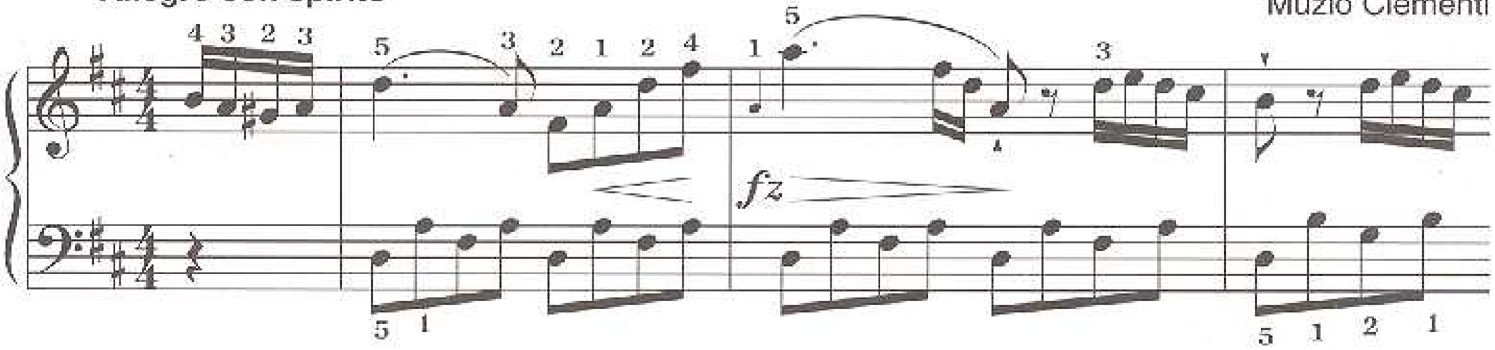
Allegro

W. A. Mozart



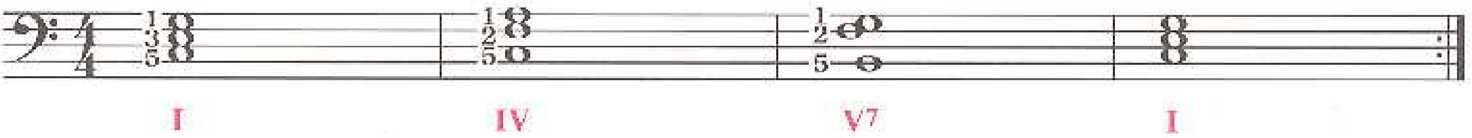
Allegro con spirito

Muzio Clementi



The first line of the music below shows a basic **I–IV–V**^{7} progression in C major. The second line shows the corresponding Alberti bass. Practice each line several times before playing *SERENADE* (pages 12 and 13). Be sure to play the eighth notes evenly.

Chord Progression



Alberti Bass



SERENADE from String Quartet, Op. 3, No. 5

Play the eighth notes *evenly!*

Franz Joseph Haydn

Andante cantabile

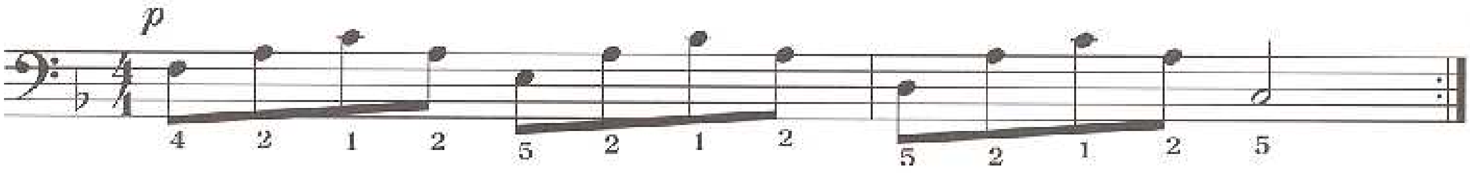


*OPTIONAL: The LH may be played one octave higher in the first and second lines. When doing so, play the RH G half note (measure 4) as an eighth note.

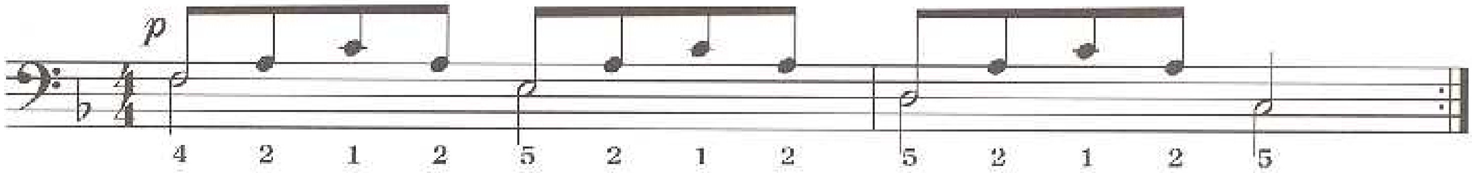

p
pp
ritard.

A New Style of Bass

This style of accompaniment is often used in popular as well as classical music.
Begin with this as a warm-up:



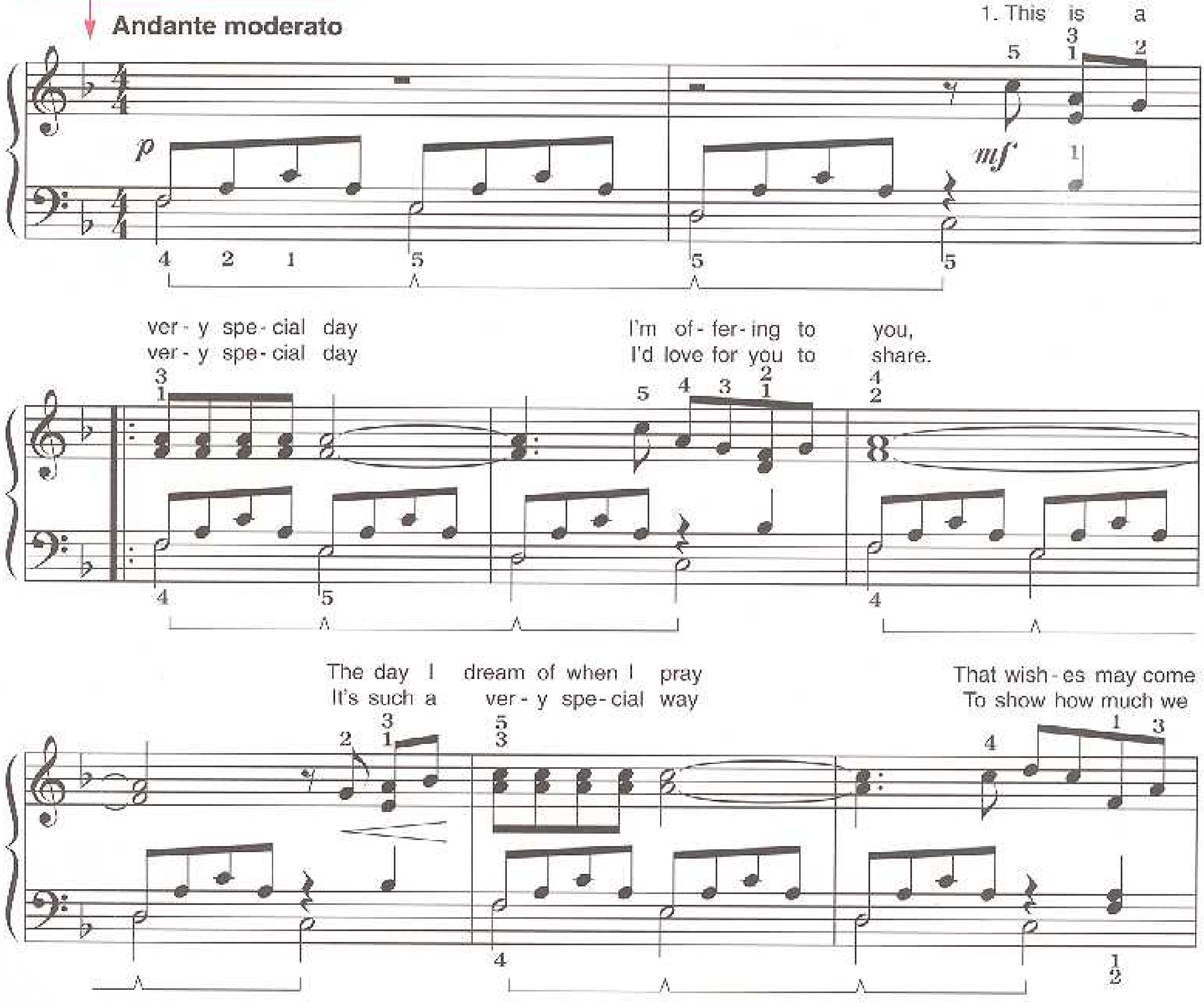
Play the following exactly the same as the above, but HOLD the first note of each group of four notes:



A Very Special Day

KEY OF F MAJOR
Key Signature: 1 flat (B♭)

Willard A. Palmer



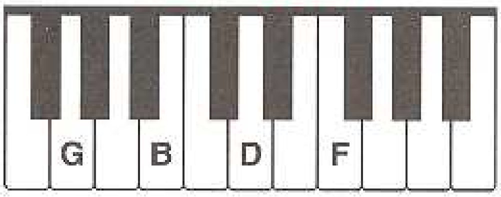


*ritardando and diminuendo

The Diminished Seventh Chord

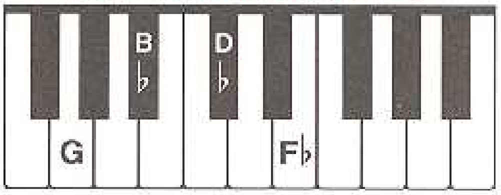
The DIMINISHED SEVENTH chord may be formed by lowering each note of the DOMINANT SEVENTH (V^7) chord one half step, except the root, which remains the same.

G dominant 7th



IMPORTANT! The interval between each note of a diminished seventh chord is a ***minor*** 3rd (3 half steps)!

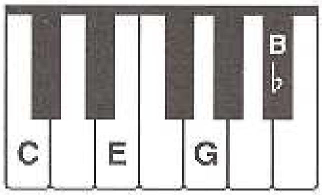
G diminished 7th (Gdim7)



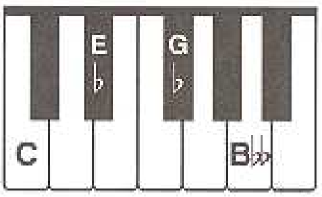
Be sure to *spell* each chord correctly! The Gdim7 chord must not be spelled **G B♭ D♭ E**, even though the notes E and F♭ are ENHARMONIC (that is, they represent the same key on the piano). The interval from G to E is a 6th. The interval from G to F♭ is a 7th (in this case a *diminished* 7th).

In forming a Cdim7 chord, it is necessary to flat the note B♭. When a flatted note is flatted again, it becomes a DOUBLE FLAT, indicated by the sign 𝄫. In this case, the note must be called B𝄫, not A!

C7

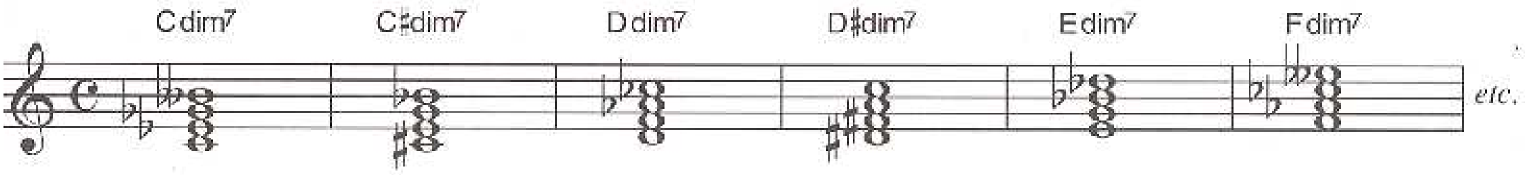


Cdim7



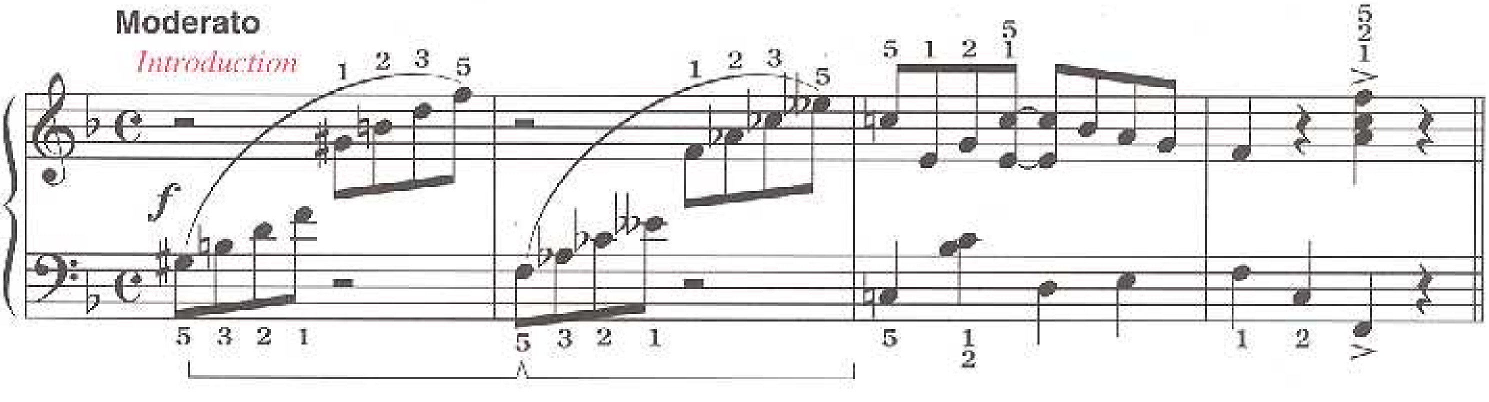
REMEMBER: When diminished 7th chords are properly spelled, one letter of the musical alphabet is skipped between each note. Use your SEVENTH CHORD VOCABULARY (Adult Lesson Book 2, page 46)!

Play a dim7 chord on each note of the CHROMATIC SCALE, beginning as shown below. Build each chord by adding 3 notes above the root, each 3 half steps apart. Play with RH using 1 2 3 5 on each chord. Repeat one octave lower with LH, using 5 3 2 1.



A Classy Rag

Circle all the broken diminished 7th chords before you play.





*OPTIONAL: Play the *Introduction* with both hands *8va* as an added ending (CODA) for the entire piece.

A Special Style of Pedaling

In the following piece, the pedal is applied only to the eighth notes played by the RH. These notes should be played with a clear legato touch, even though they are sustained by the pedal.

Observance of the two-part writing in the left hand results in the sustaining of the LH notes with the *fingers*. This is sometimes called *finger pedaling*. By combining LH finger pedaling with pedaled notes in the RH, a beautiful tone color is produced. This style of pedaling is often effective, especially in pieces constructed largely of broken-chord figurations.

Prelude in D Minor

KEY OF D MINOR*
Key Signature: 1 flat (B♭)

Muzio Clementi
from *Introduction to the Art of Playing on the Pianoforte*

Andante moderato



*REMINDER: D MINOR is the *relative minor* of the key of F MAJOR.



How many broken diminished 7th chords can you find in this piece?
Check the *spelling* of each diminished 7th chord.

NOTE: You may now wish to play *PRELUDE IN C MAJOR*, from J. S. Bach's *Well Tempered Clavier, Vol. 1*, found on pages 74–77, in the "AMBITIOUS" section of this book. The Bach prelude is especially effective when you use the same style of pedaling as is mentioned above.

The Star-Spangled Banner

KEY OF B♭ MAJOR
Key Signature: 2 flats (B♭ & E♭)

Words by Francis Scott Key
Music by John Stafford Smith



Con spirito means "with spirit."



*



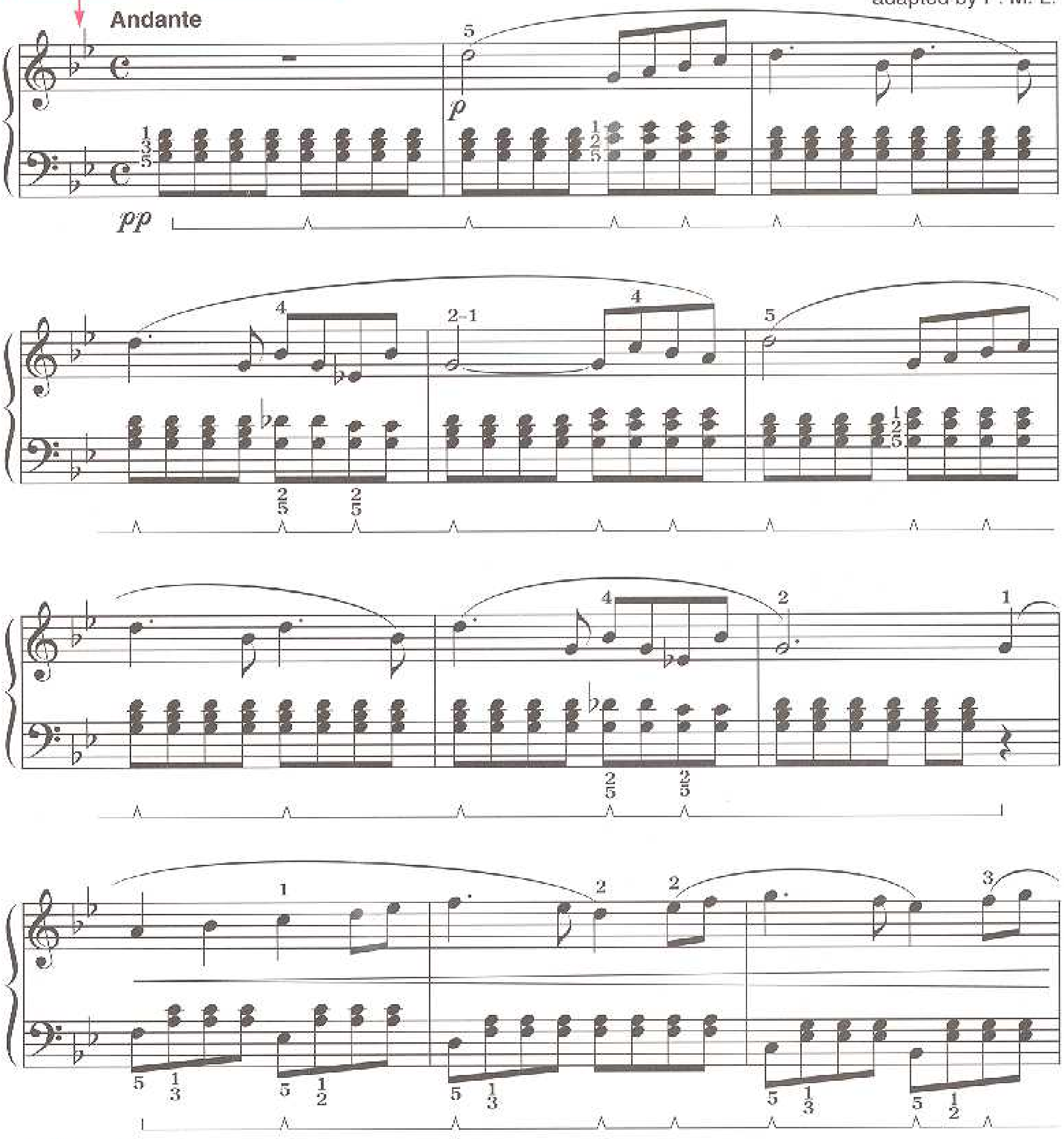
This sign means *tremolo.* Alternate the lower and upper note of the octave as rapidly as you can, keeping the wrist relaxed. (You may also just play the octave and hold it for the entire measure.)

Scene from the Ballet, "Swan Lake"

Peter Ilyich Tchaikovsky (1840–1893) was a great Russian composer who found success in every musical medium, including symphonies, songs, opera, chamber music, instrumental and choral works, and ballet. There is no more popular large piano work than his famous *Concerto in B♭ Minor,* which American pianist Van Cliburn played when he won the International Piano Competition in Moscow in 1957. Tchaikovsky also gave the world its two most famous ballets: *The Nutcracker,* and *Swan Lake,* from which this scene is taken.

KEY OF G MINOR*
Key Signature: 2 flats (B♭ & E♭)

Tchaikovsky
adapted by P. M. L.



*REMINDER: G MINOR is the *relative minor* of the key of B♭ MAJOR.



meno mosso means "slower."

SCHEHERAZADE

Theme from the Third Movement

"THE YOUNG PRINCE AND THE YOUNG PRINCESS"

KEY OF G MAJOR
Key Signature: 1 sharp (F♯)

N. Rimsky-Korsakov



* Slide the thumb from D♯ to E, as smoothly as possible.

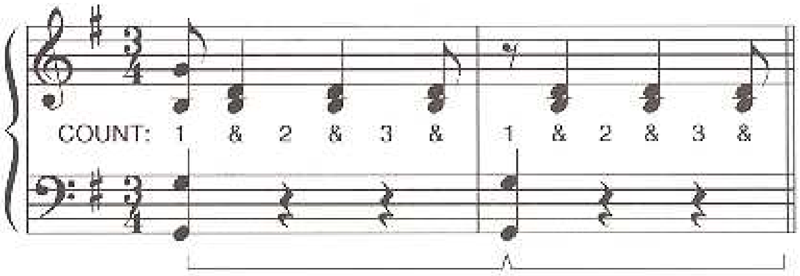


* The three notes of a sixteenth note triplet are played evenly, in the time of *one eighth note.*

** ***Tempo primo*** means "the first tempo," in this case, ***Andante.***

Theme from "The Unfinished Symphony"

Preparation: Play several times, counting aloud.



Moderato

Franz Schubert



*Play the C & D together with the side tip of the thumb.



***REMINDER:** *sf (sforzando)* means suddenly louder on one note or chord. Here it applies to both RH and LH notes.

****OPTIONAL:** You may play octaves in place of the tremolo, using half notes.

Spooky Story

KEY OF E MINOR*
Key Signature: 1 sharp (F♯)

Andante moderato, mysteriously

VERY IMPORTANT: Play both hands one octave lower than written throughout!



***REMINDER:** E MINOR is the *relative minor* of the key of G MAJOR.


mp
D. C. al Fine

Steal Away

KEY OF D MAJOR
Key Signature: 2 sharps (F♯ & C♯)

Adagio moderato

Spiritual

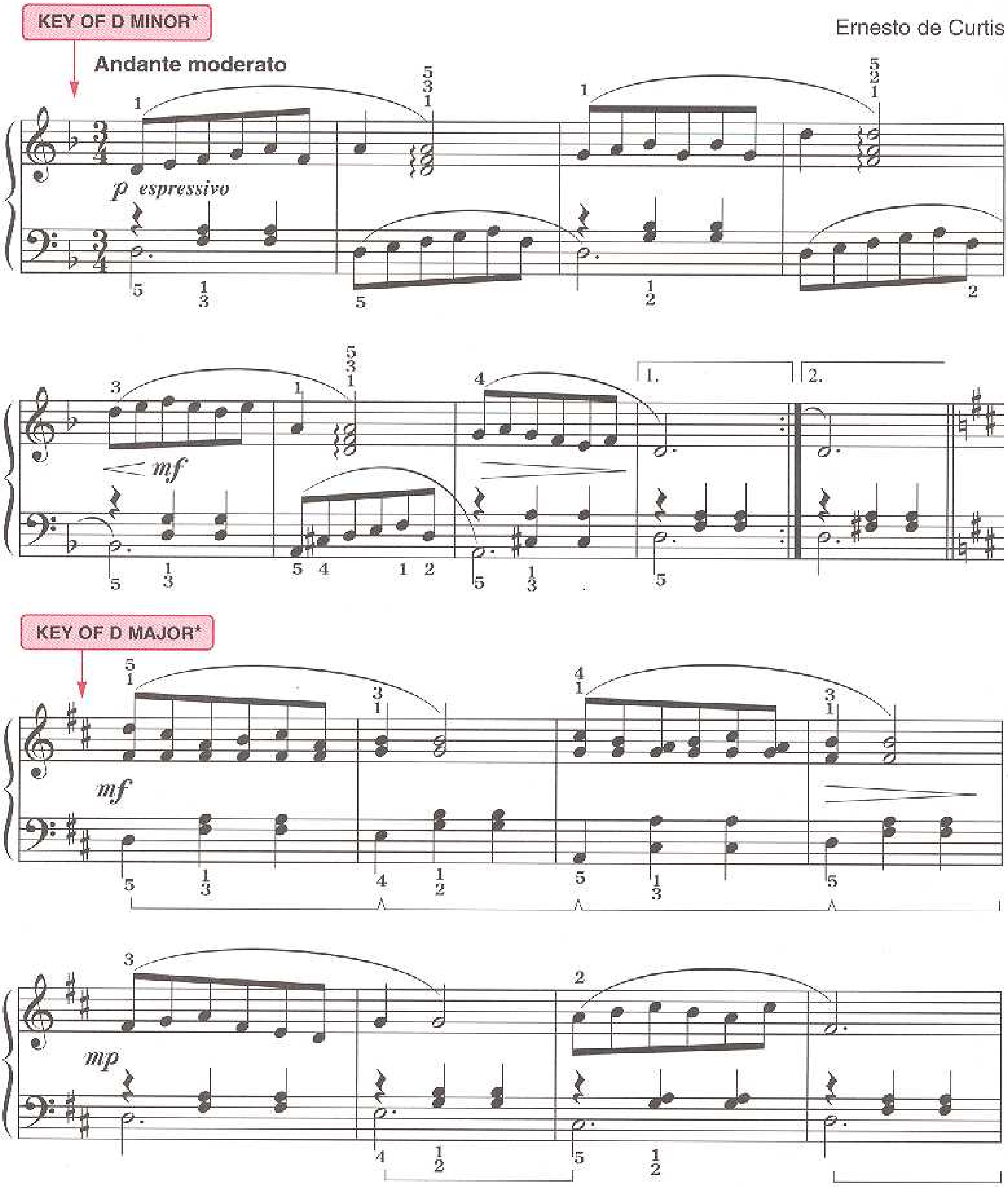



Tempo primo
p
pp
mf
p
Molto meno mosso
pp

Come Back to Sorrento

This popular Neapolitan song has been a favorite selection for famous tenor soloists since the time of Caruso. It is often performed by Placido Domingo and Luciano Pavarotti.

Ernesto de Curtis



* Some pieces combine a minor key and its parallel major key. Parallel keys have the same *key-note.* D minor and D major are *parallel* keys.



NOTE: You may now play Jeremiah Clarke's famous *TRUMPET TUNE*, on page 78 in the "AMBITIOUS" section of this book, if you wish!

In the Hall of the Mountain King
from "Peer Gynt Suite"

KEY OF B MINOR*
Key Signature: 2 sharps (F♯ & C♯)

NOTE: This piece begins with *both* hands playing in bass clef!



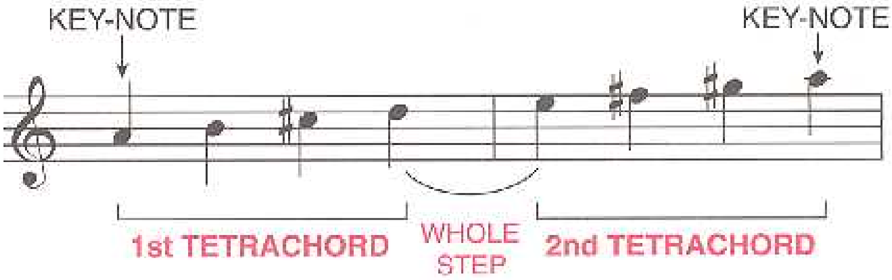
***REMINDER:** B MINOR is the *relative minor* of the key of D MAJOR.

****Alla marcia*** means "march-like."



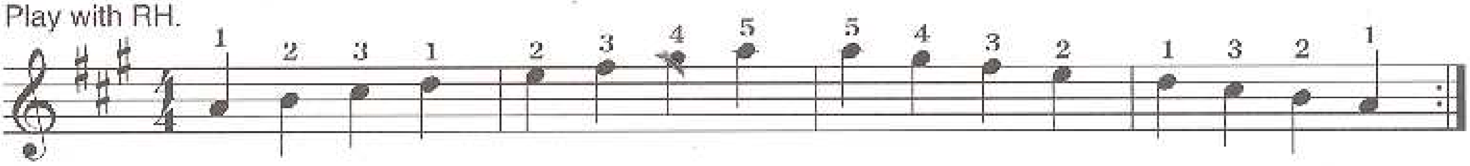
*Note the spelling of the diminished 7th chord: D E♯ G♯ B. This means that it is an inversion of the E♯dim7: E♯ G♯ B D. The correct spelling of any dim7 in root position skips one letter of the musical alphabet between each note.

The A Major Scale

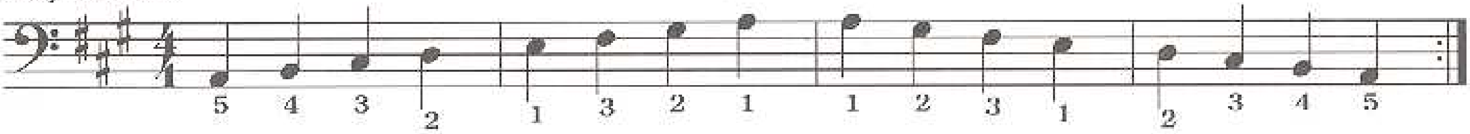


KEY OF A MAJOR
Key Signature: 3 sharps (F♯, C♯ & G♯)

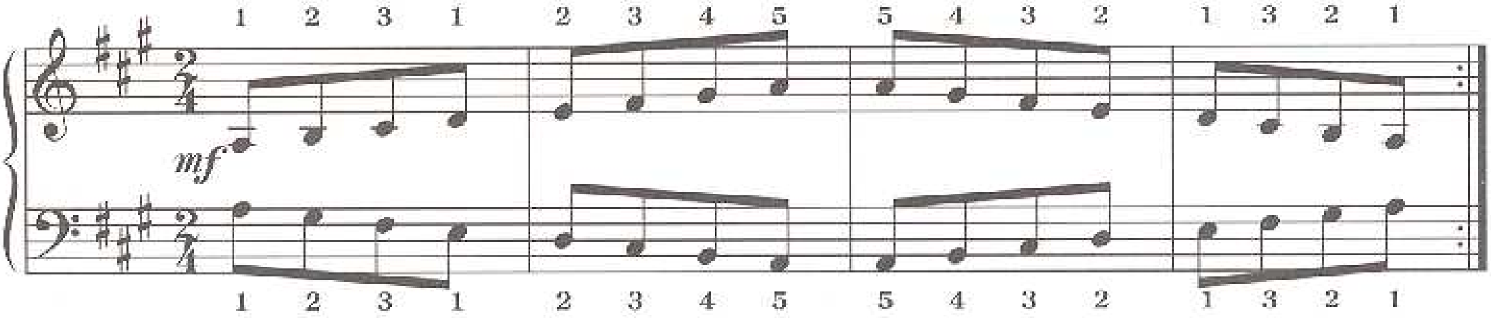
Play with RH.



Play with LH.



THE A MAJOR SCALE IN CONTRARY MOTION



Practice this scale in parallel motion by playing the top two lines of this page with hands together.

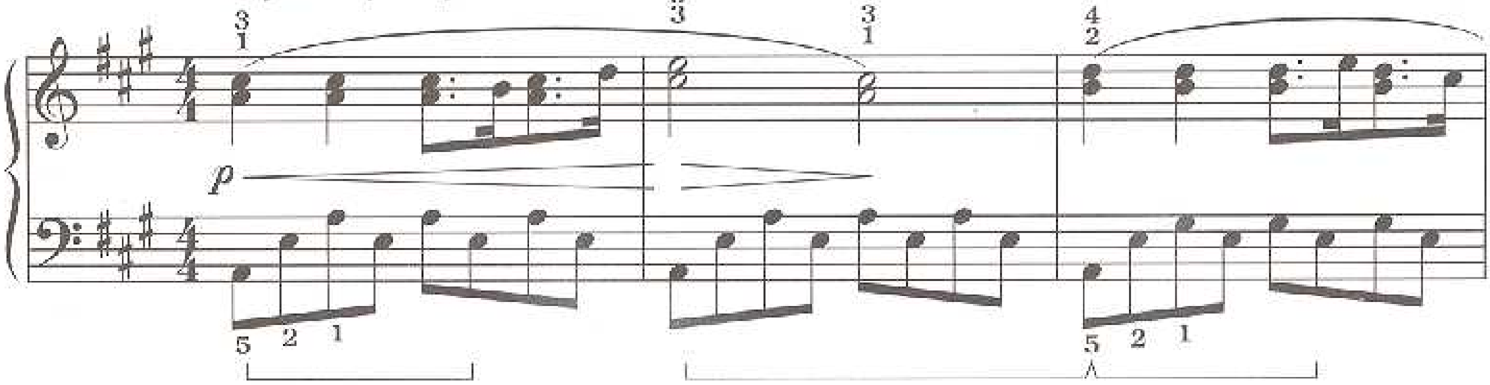
An American Hymn

Many famous American composers, including Aaron Copland and Charles Ives, have made special arrangements of this 19th century hymn. This is a very quiet and contemplative setting.

Shall we gather at the river
Where bright angel feet have trod;
With its crystal tide forever
Flowing by the throne of God?

Yes, we'll gather at the river,
The beautiful, the beautiful river;
Gather with the saints at the river,
That flows by the throne of God.

Slowly and quietly — Robert Lowry




mf
p
pp ritardando

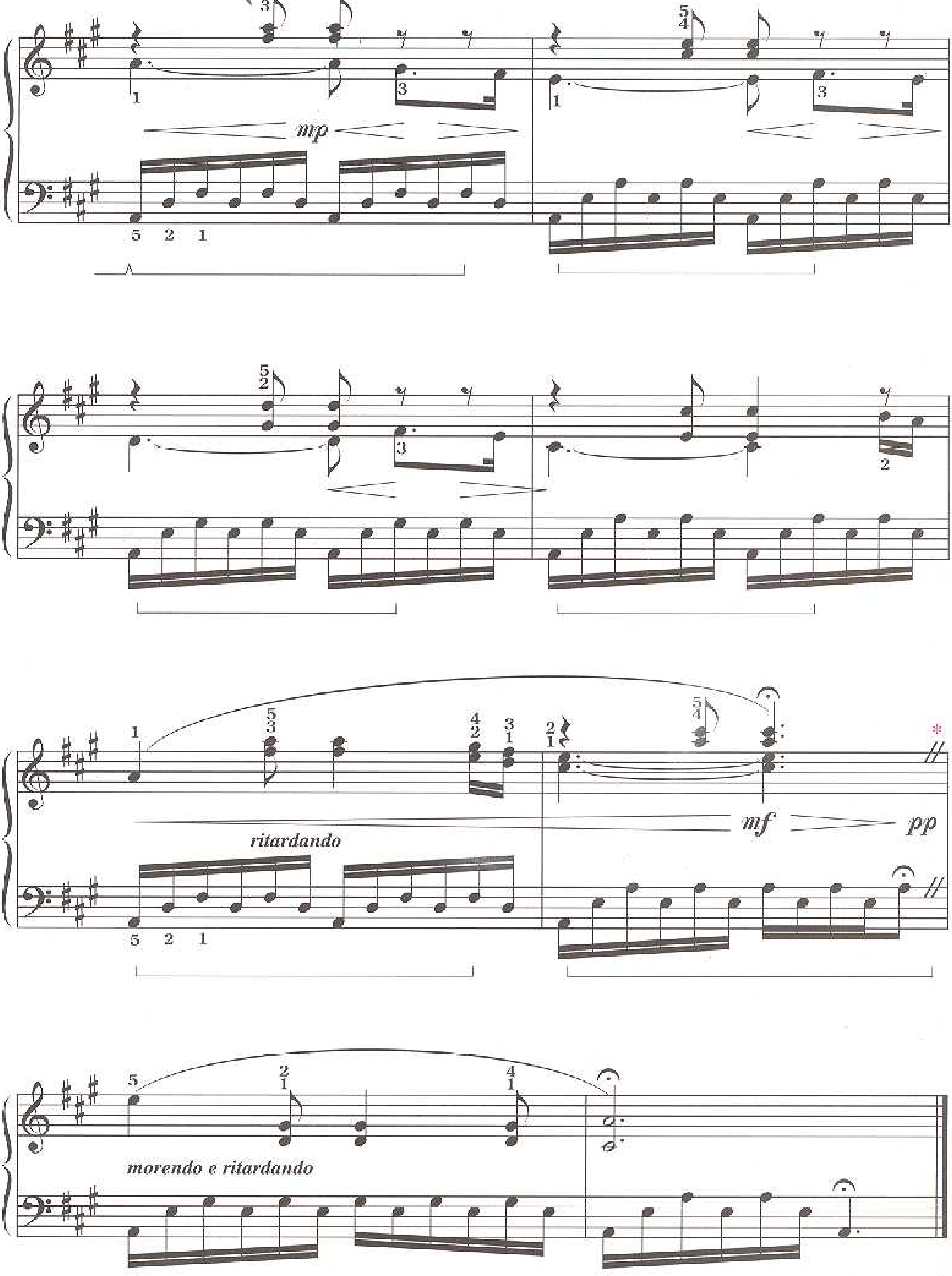
ADAGIO IN A MAJOR

This expressive piece is excellent preparation for the Chopin *PRELUDE IN A MAJOR,* found in the "**AMBITIOUS**" section on page 89.

Alexander Morovsky

Adagio cantabile





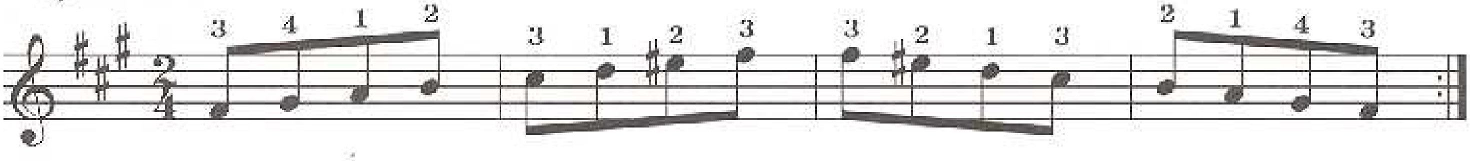
* // = Caesura or pause.

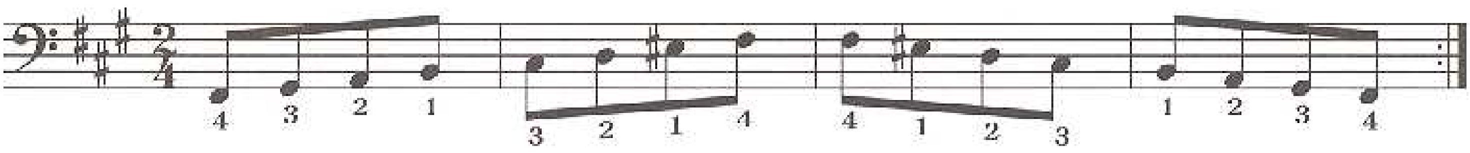
The Key of F♯ Minor (Relative of A Major)

F♯ MINOR is the relative of A MAJOR. Both keys have the same key signature (3 sharps, F♯, C♯ & G♯).

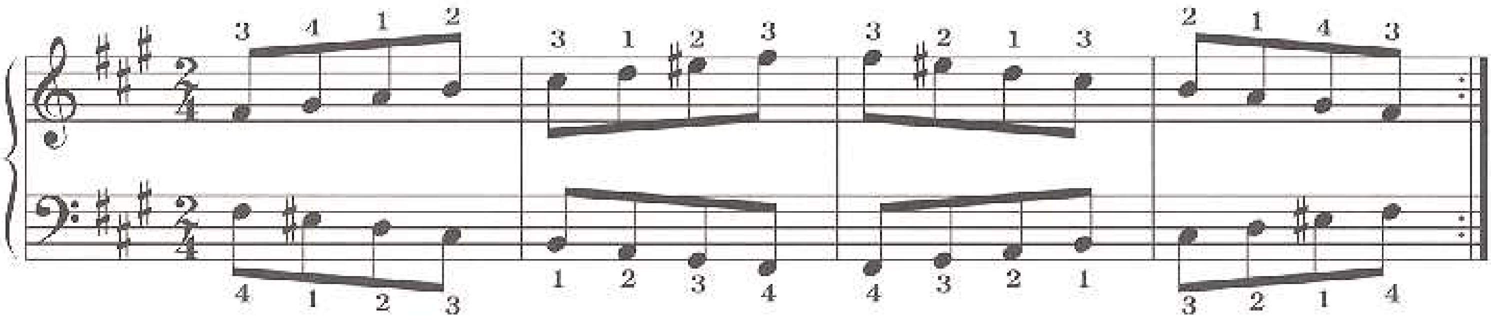
THE F♯ HARMONIC MINOR SCALE

Play with RH.





THE F♯ HARMONIC MINOR SCALE IN CONTRARY MOTION



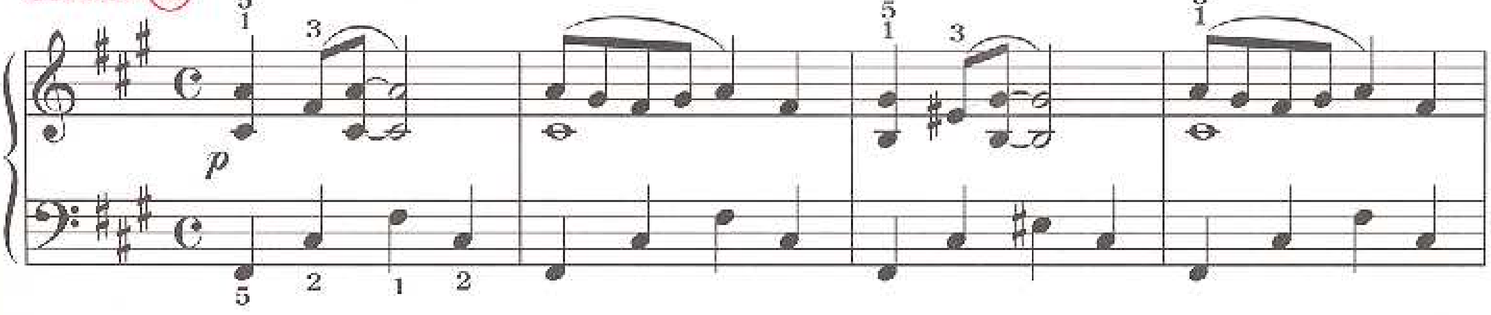
Practice this scale in parallel motion by playing the top two lines of this page with hands together. The NATURAL & MELODIC MINOR scales may also be practiced in parallel and contrary motion.

- The NATURAL MINOR scale uses only the sharps in the key signature (no E♯).
- The MELODIC MINOR scale adds D♯ and E♯ ascending.
  The RH ascending fingering is 3 4 1 2 3 4 1 3. It descends like the natural minor.

Blue Rondo*

Moderate blues tempo

Section (A)



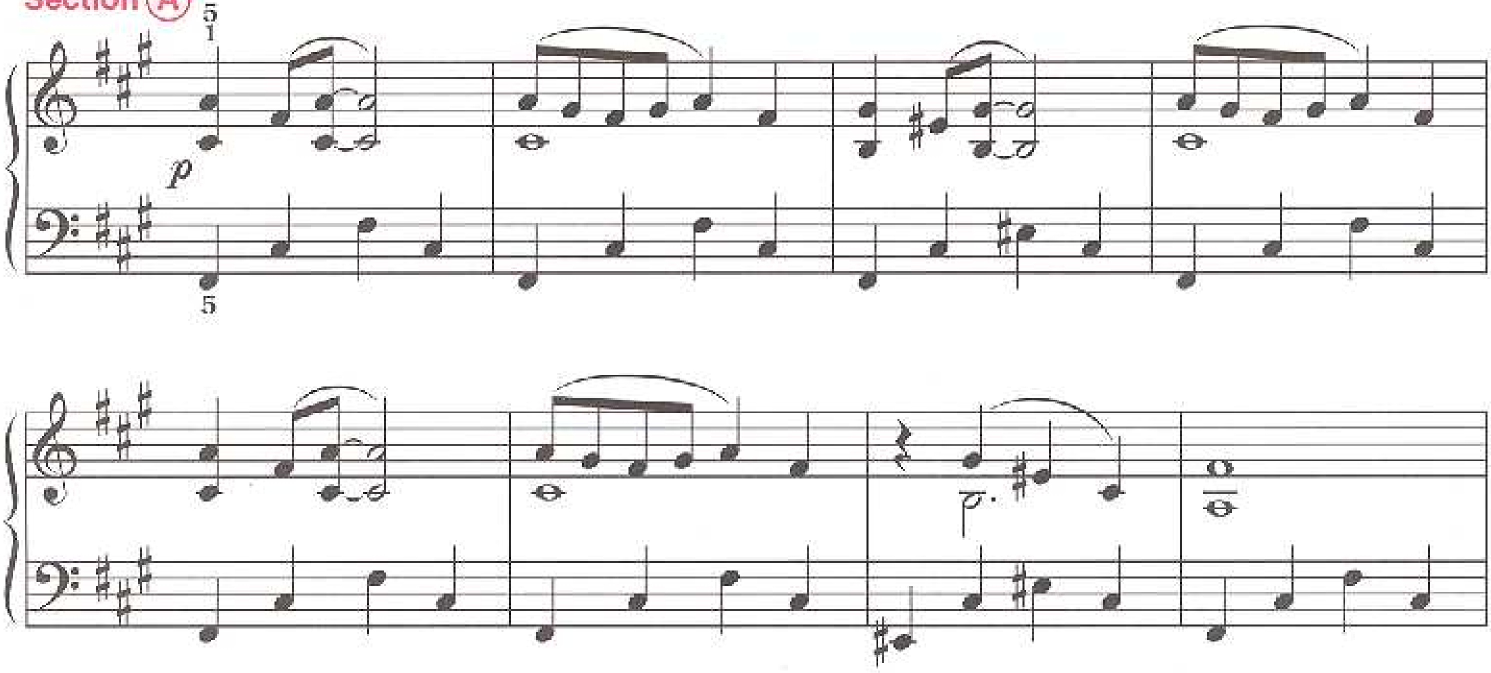
*A ***rondo*** has at least three sections. The first section is repeated after each of the other sections, and there is often a *CODA* (added ending).


Section B
Section A

Section C



Section A



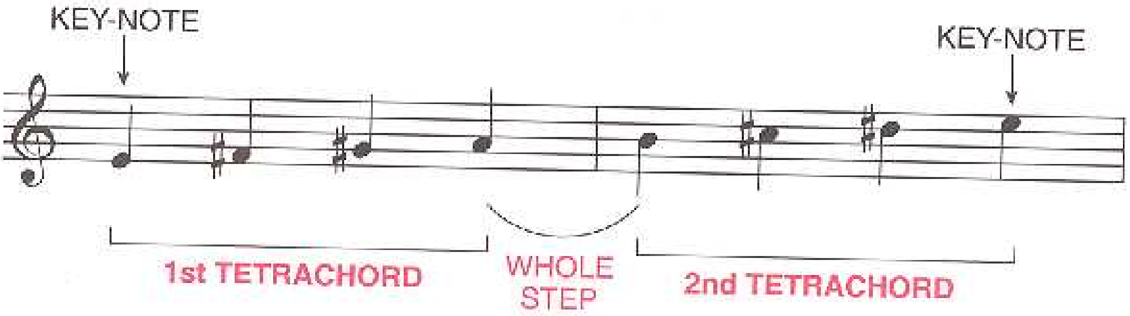
Coda



The last two chords may be played with *tremolo:*



The E Major Scale

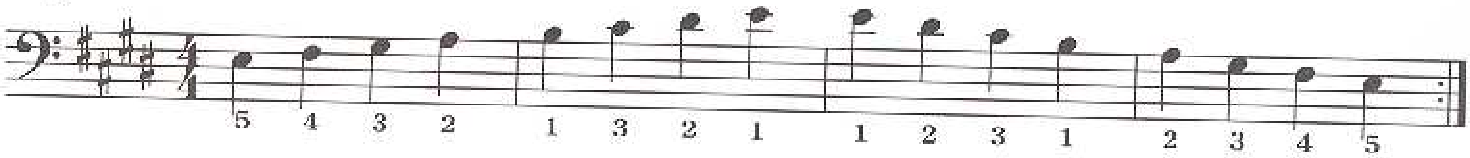


KEY OF E MAJOR
Key Signature: 4 sharps (F♯, C♯, G♯ & D♯)

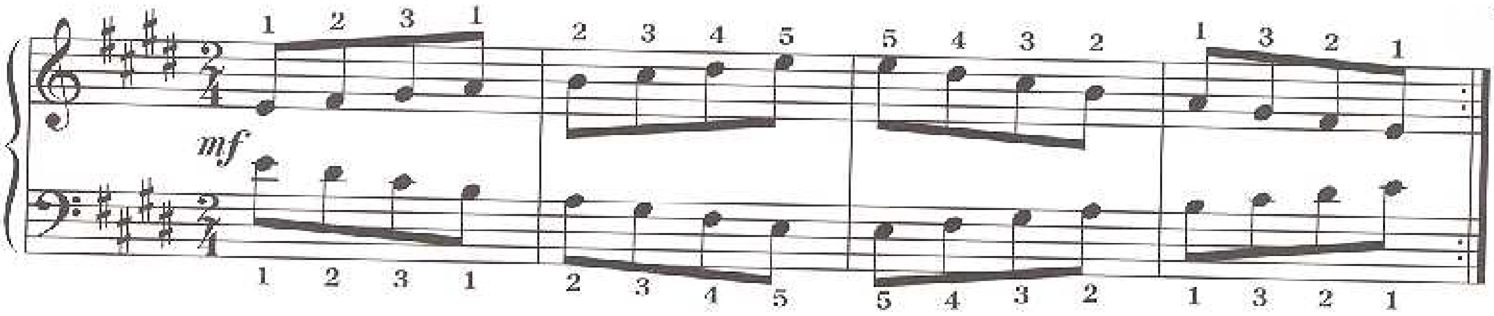
Play with RH.



Play with LH.



THE E MAJOR SCALE IN CONTRARY MOTION

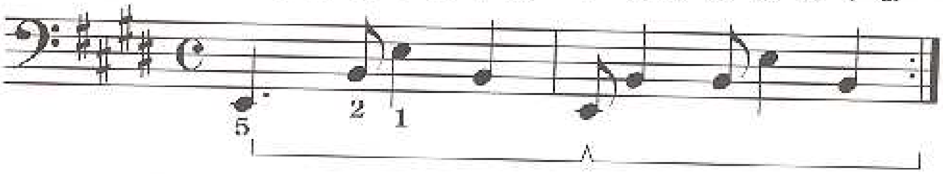


Practice this scale in parallel motion by playing the top two lines of this page with hands together.

LH Warm-up for *LAREDO*

COUNT: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Play several times, counting aloud.



LAREDO

This favorite Mexican folk song was used by the great American composer, Aaron Copland, as one of the themes in his famous symphonic composition, *El Salón Mexico*.

Traditional

Andante moderato



* x Double sharp raises a sharped note one *half step*, or a natural note one *whole step*.


mf
1.
2.
f
1.
2.
mf
mp
p
pp

Shenandoah

American Folk Song

Adagio moderato

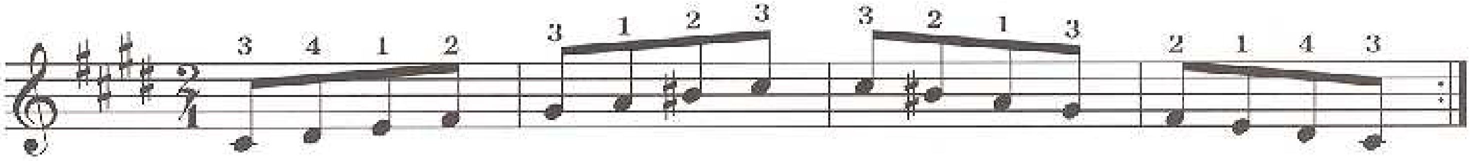


The Key of C♯ Minor (Relative of E Major)

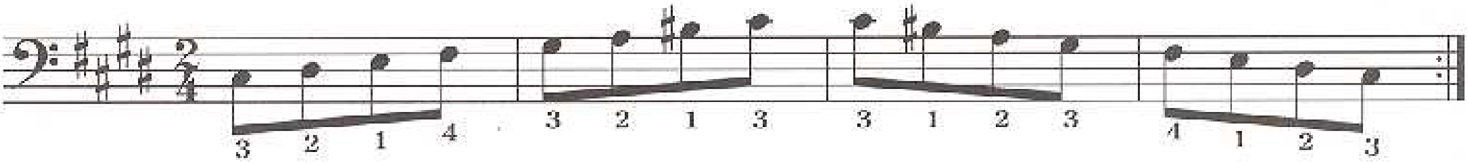
C♯ MINOR is the relative of E MAJOR.
Both keys have the same key signature (4 sharps, F♯, C♯, G♯ & D♯).

THE C♯ HARMONIC MINOR SCALE

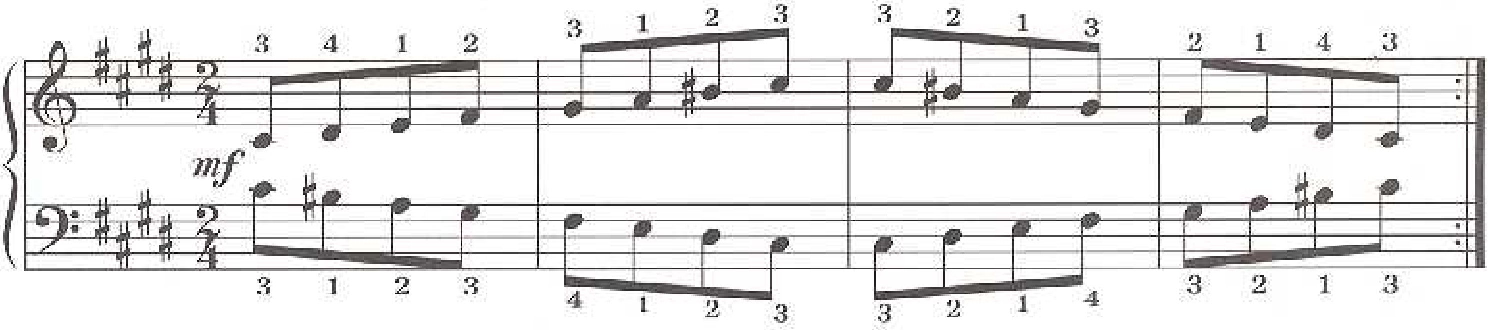
Play with RH.



Play with LH.



THE C♯ HARMONIC MINOR SCALE IN CONTRARY MOTION



Practice this scale in parallel motion by playing the top two lines of this page with hands together.

The NATURAL & MELODIC MINOR scales may also be practiced in parallel and contrary motion.

- The NATURAL MINOR scale uses only the sharps in the key signature (no B♯).
- The MELODIC MINOR scale uses A♯ and B♯ ascending.
  The RH ascending fingering is 3 4 1 2 3 4 1 3. It descends like the natural minor.

Jazz Ostinato* in C♯ Minor

This particular LH pattern is an excellent technical exercise!



Ostinato = Italian for "obstinate" or "persistent"; a pattern of notes repeated throughout the composition.

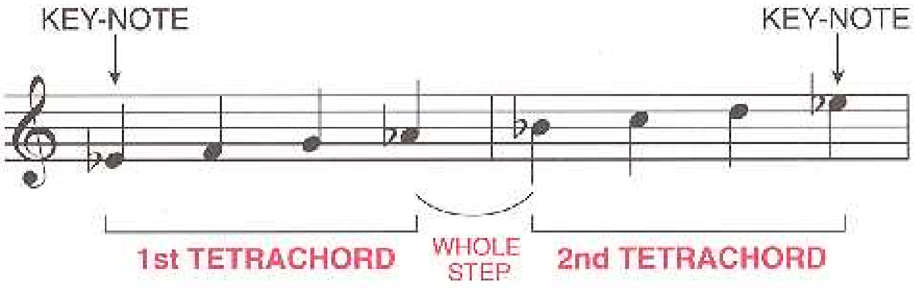
**Play the pairs of eighth notes a bit unevenly, long-short.

***The bass notes should fit with the first and third notes of the RH triplet.



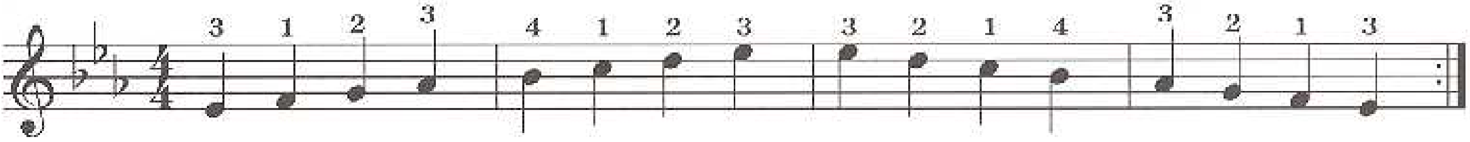
NOTE: You may now begin to learn the first movement of Beethoven's famous *Moonlight Sonata,* if you wish. It is found in the "AMBITIOUS" section of this book, on pages 90–93.

The E♭ Major Scale

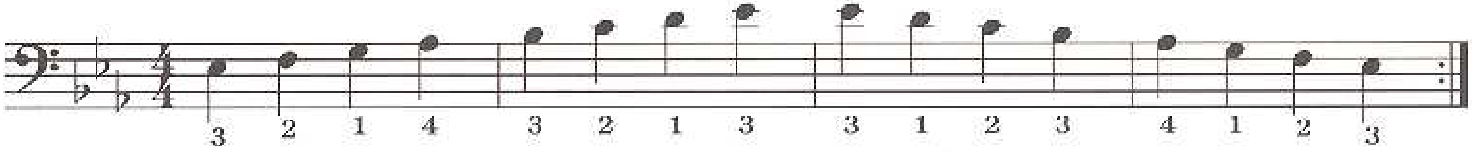


KEY OF E♭ MAJOR
Key Signature: 3 flats (B♭, E♭ & A♭)

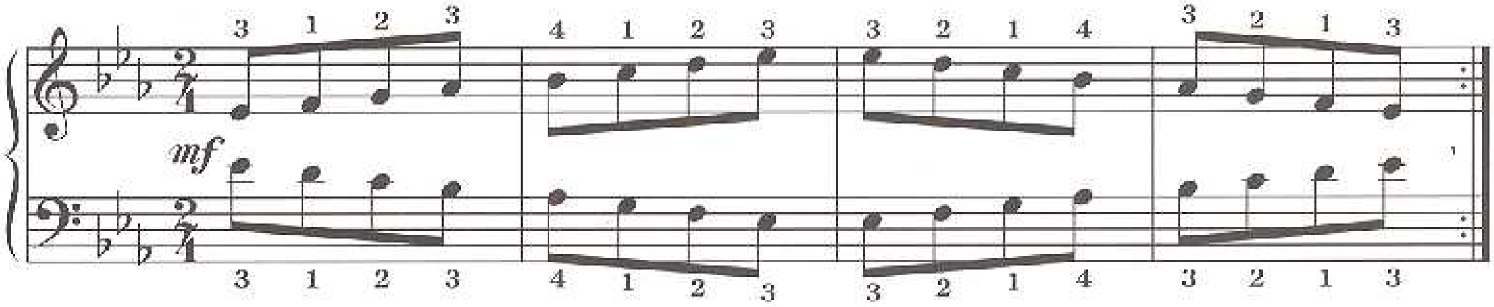
After beginning with RH 3, the scale is fingered in groups of 1 2 3 4 – 1 2 3. End on 3.



After beginning with LH 3, the scale is fingered in groups of 3 2 1 – 4 3 2 1. End on 3.



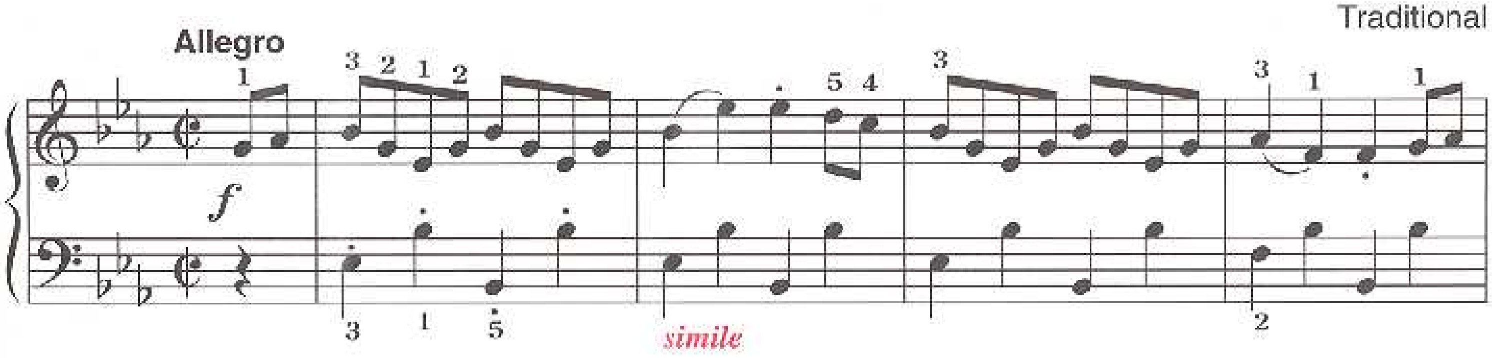
THE E♭ MAJOR SCALE IN CONTRARY MOTION



Practice this scale in parallel motion by playing the top two lines of this page with hands together.

SOLDIER'S JOY (HORNPIPE)

Traditional




Fine
p
f
8va
p
(8va)
f
D. C. al Fine

Toreador Song from "Carmen"

George Bizet

Alla marcia



***REMINDER:** The three notes of a sixteenth-note triplet are played *evenly*, in the time of one EIGHTH NOTE.

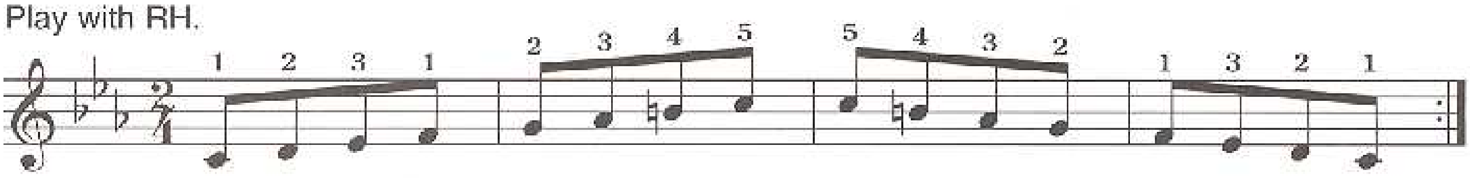

ff
mf
ff
ritardando

The Key of C Minor (Relative of E♭ Major)

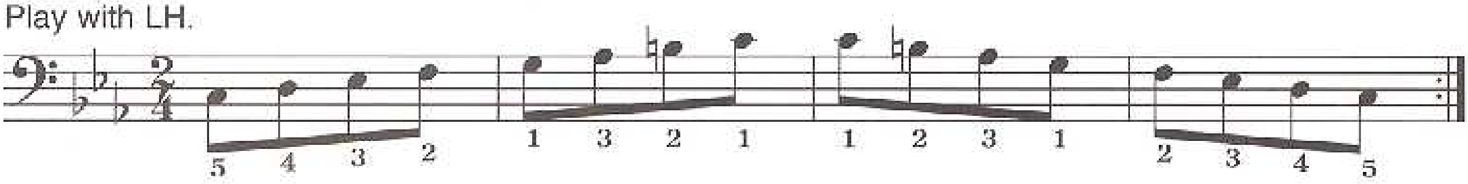
C MINOR is the relative of E♭ MAJOR.
Both keys have the same key signature (3 flats, B♭, E♭ & A♭).

THE C HARMONIC MINOR SCALE

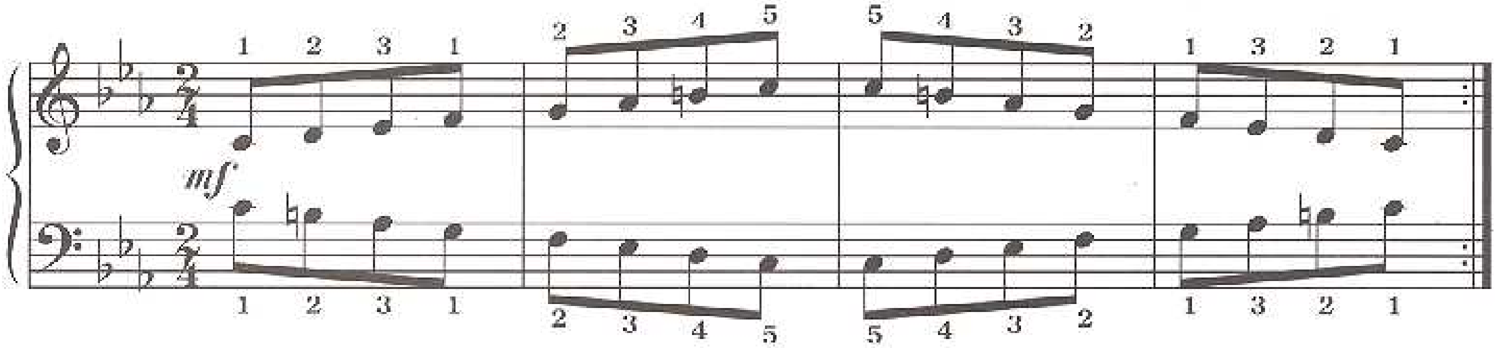
Play with RH.



Play with LH.



THE C HARMONIC MINOR SCALE IN CONTRARY MOTION



Practice this scale in parallel motion by playing the top two lines of this page with hands together.

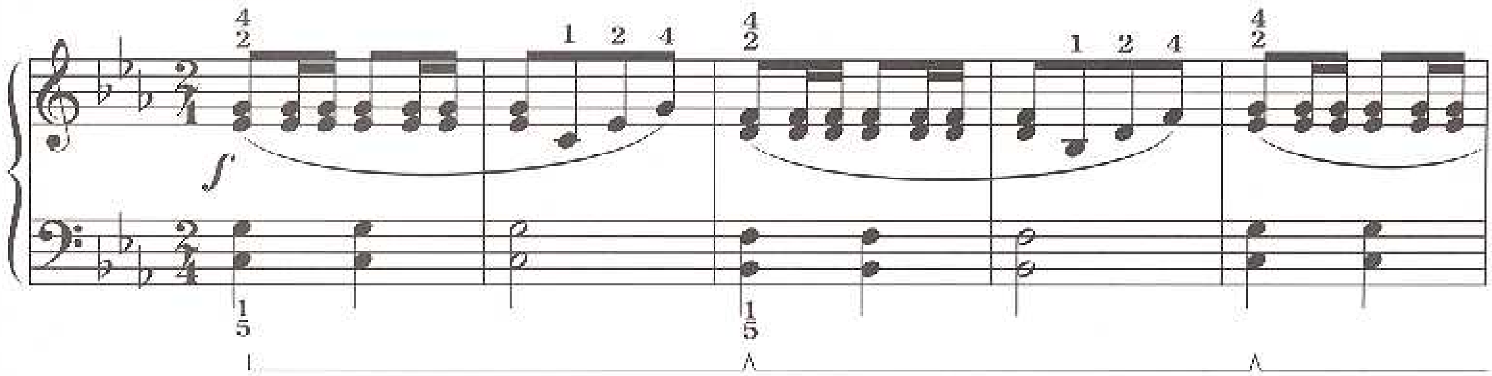
The NATURAL & MELODIC MINOR scales may also be practiced in parallel and contrary motion. The fingering is the same.

The NATURAL MINOR scale uses only the flats in the key signature (no B♮).

The MELODIC MINOR scale uses A♮ and B♮ ascending.
It descends like the natural minor.

Variations on a Sea Chanty

Allegro moderato



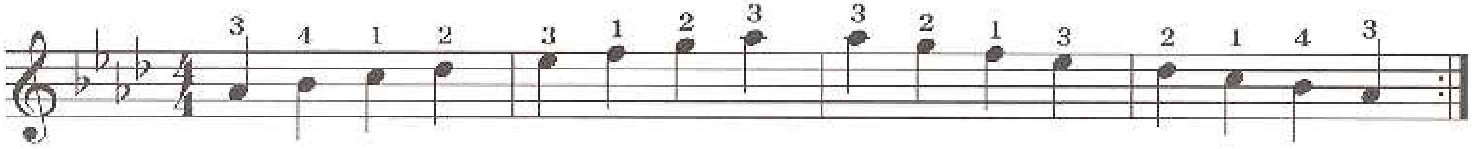

p
ff
f
molto ritard.-

The A♭ Major Scale

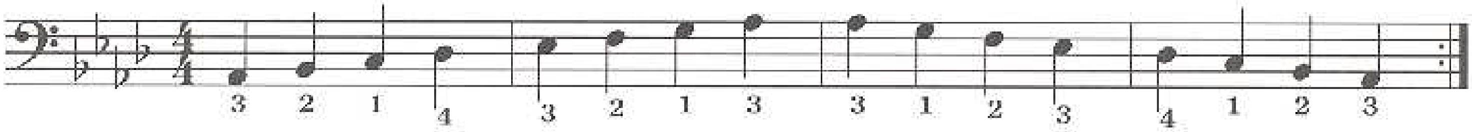


KEY OF A♭ MAJOR
Key Signature: 4 flats (B♭, E♭, A♭ & D♭)

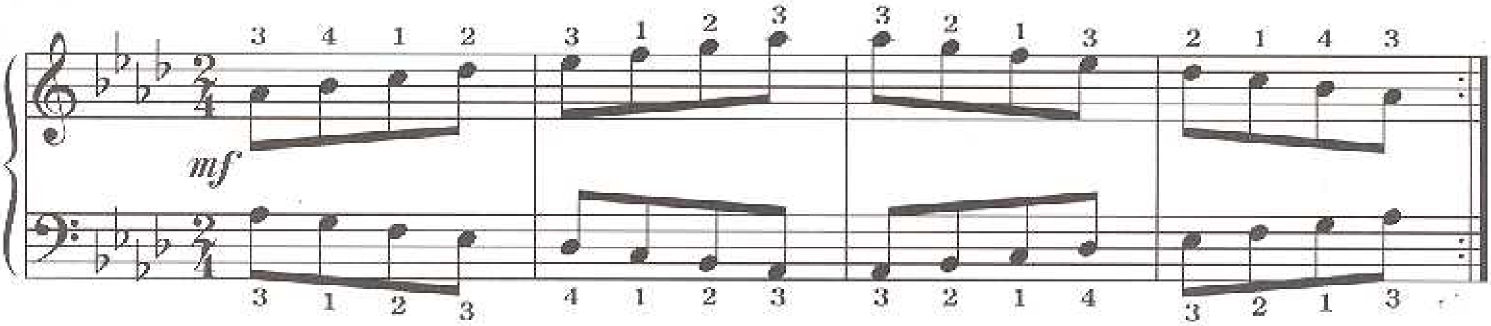
Play with RH.



Play with LH.



THE A♭ MAJOR SCALE IN CONTRARY MOTION



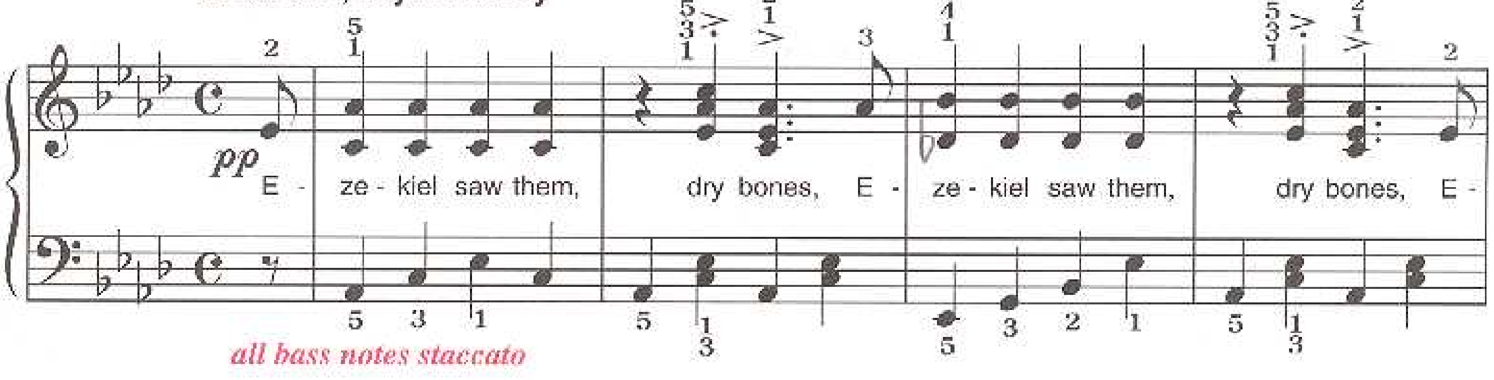
Practice this scale in parallel motion by playing the top two lines of this page with hands together.

DRY BONES

This piece will take you through the following major triads in all positions: A♭ major, A major, B♭ major, B major and C major. By using the suggestions at the bottom of the next page, you can use it to practice ALL the major triads!

Traditional

Moderato, rhythmically





* Play the eighth notes in long-short pairs.

** To play ALL major triads in all positions, continue moving one half step up the keyboard every two measures until the 5th finger of the LH plays G. Use the following sequence of bones:

head, neck, shoulder, back, hip, thigh, knee, shin, leg, heel, foot, toe.


ze - kiel saw them, dry bones, E - ze - kiel saw them, dry bones, E -
ze - kiel saw them, dry bones, Now hear the word of the Lord! A-well, the
foot bone's con-nect-ed from the leg bone, The leg bone's con-nect-ed from the
hip bone, The hip bone's con-nect-ed from the back - bone, The


mp
back-bone's con-nect-ed from the neck bone, The
p
neck bone's con-nect-ed from the head bone, Now hear the word of the Lord!
pp
E-zekiel saw them, dry bones, E-zekiel saw them, dry bones, E-zekiel saw them, dry bones, Now
Maestoso
ff
hear the word of the Lord!

Country Song

Willard A. Palmer

Very slowly, with a gentle lilt



* Play the small note on the beat, together with the top note of the 3rd, then move rather quickly to the lower note of the 3rd. This produces a characteristic "country sound."

** Play the pairs of eighth notes long-short.



*REMINDER: *loco* means play as written (not 8va).

"JUST FOR FUN" SECTION

This section (pages 62–73) contains pieces that are just a lot of fun to play! You may play from this section anytime you wish!

WHISTLIN' SAM

Andante moderato



OPTIONAL: All pairs of eighth notes may be played long-short.


Where he goes
No one knows!
Tips a - long,
Slips a - long,
Whist - lin' this old
song.
p
(Vanishing away)
pp

Jazz Sequences*

Willard A. Palmer



*The repetition of a musical pattern, beginning on a higher or lower note, is called a *sequence*.



*Go back to the beginning and play to the sign ⊕; then play the *CODA*.

THE BIRTHSTONE BLUES

Bert Konowitz

Briskly, with energy



Play all pairs of eighth notes long-short.

This and the next page are from *Jazz Gems*, Book 1 (#14756), by Bert Konowitz.


17
21
25
f
p
29
mf
pp

The Grand Piano Band

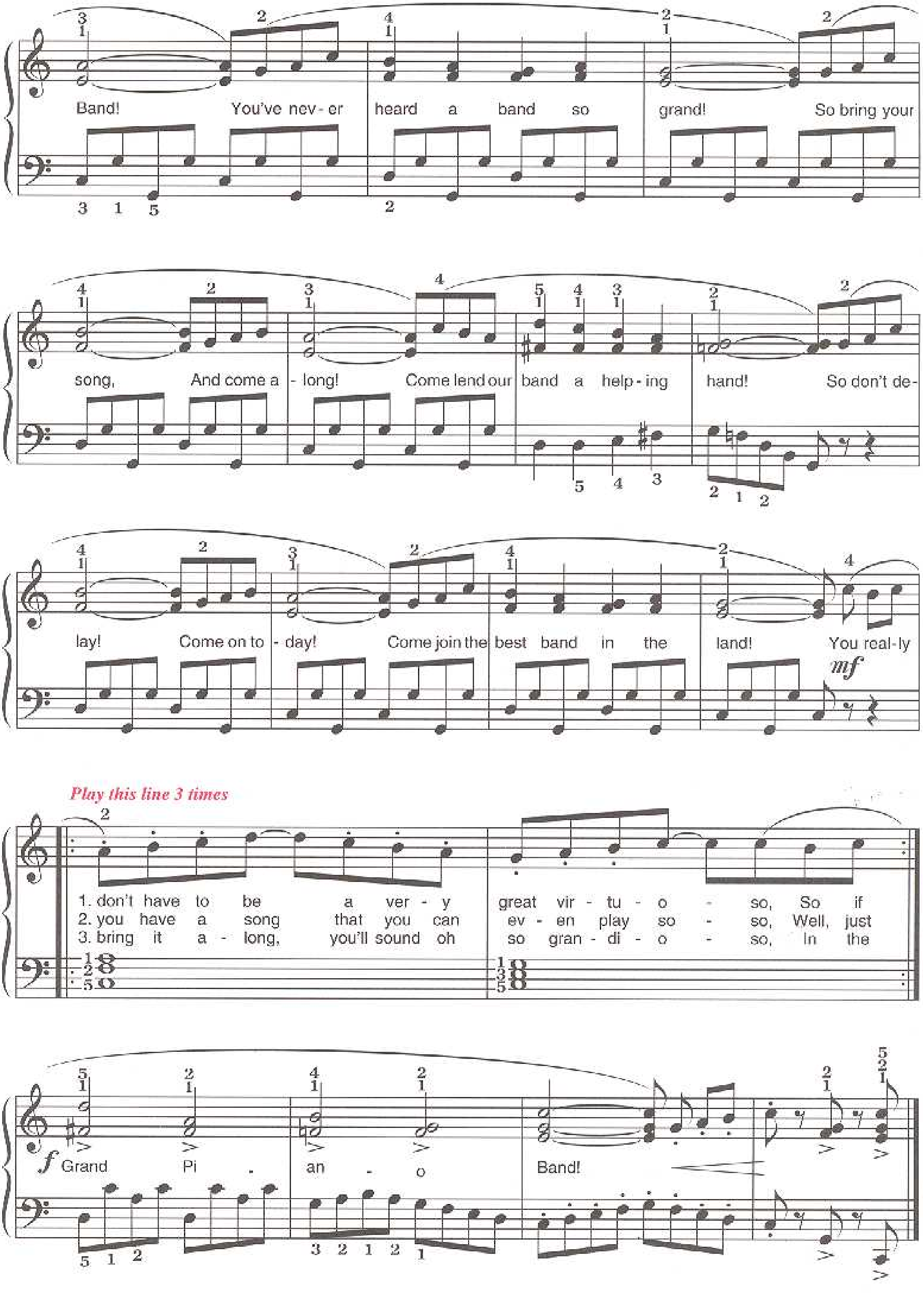
March tempo

Willard A. Palmer

Eighths and quarters detached except where slurred.

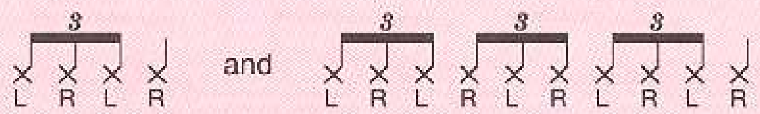


*Play all eighth notes *evenly!*


Band! You've nev - er heard a band so grand! So bring your
song, And come a - long! Come lend our band a help - ing hand! So don't de -
lay! Come on to - day! Come join the best band in the land! You real - ly
mf
Play this line 3 times
1. don't have to be a ver - y great vir - tu - o - so, So if
2. you have a song that you can ev - en play so - so, Well, just
3. bring it a - long, you'll sound oh so gran - di - o - so, In the
f
Grand Pi - an - o Band!

The Tap-Dancer

Extend the fingers of LH & RH, palms downward, to tap the rhythms indicated with x's on the wood *above* the fall-board. Or if you prefer, drum on your thighs. Only the following rhythms are used:

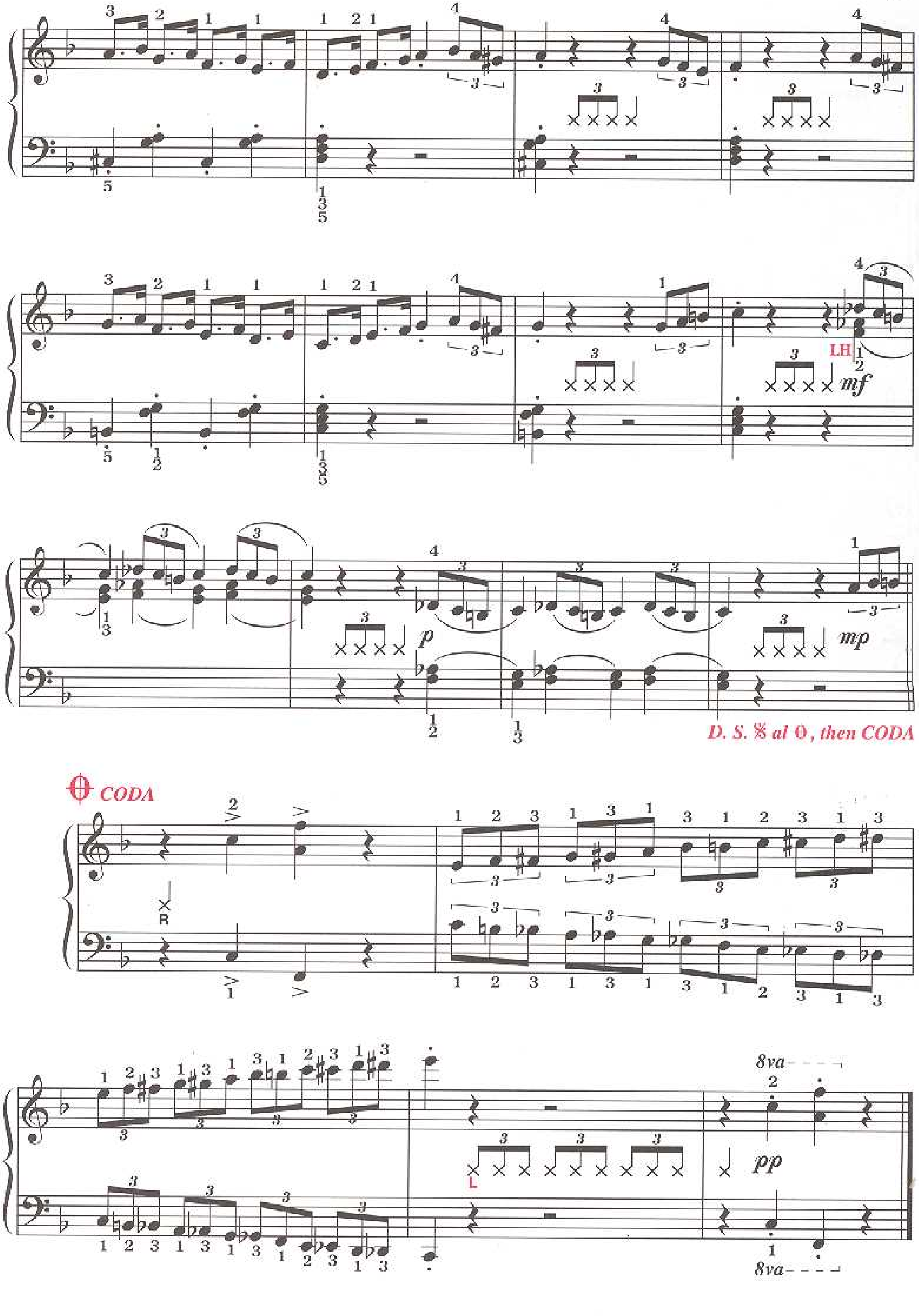


L = LEFT HAND **R = RIGHT HAND**

Molto moderato (*not* fast!)

Willard A. Palmer




LH
mf
p
mp
D. S. 𝄋 al 𝄌, then CODA
𝄌 CODA
R
L
8va
pp
8va

JUST A "GOOD OLD TUNE"

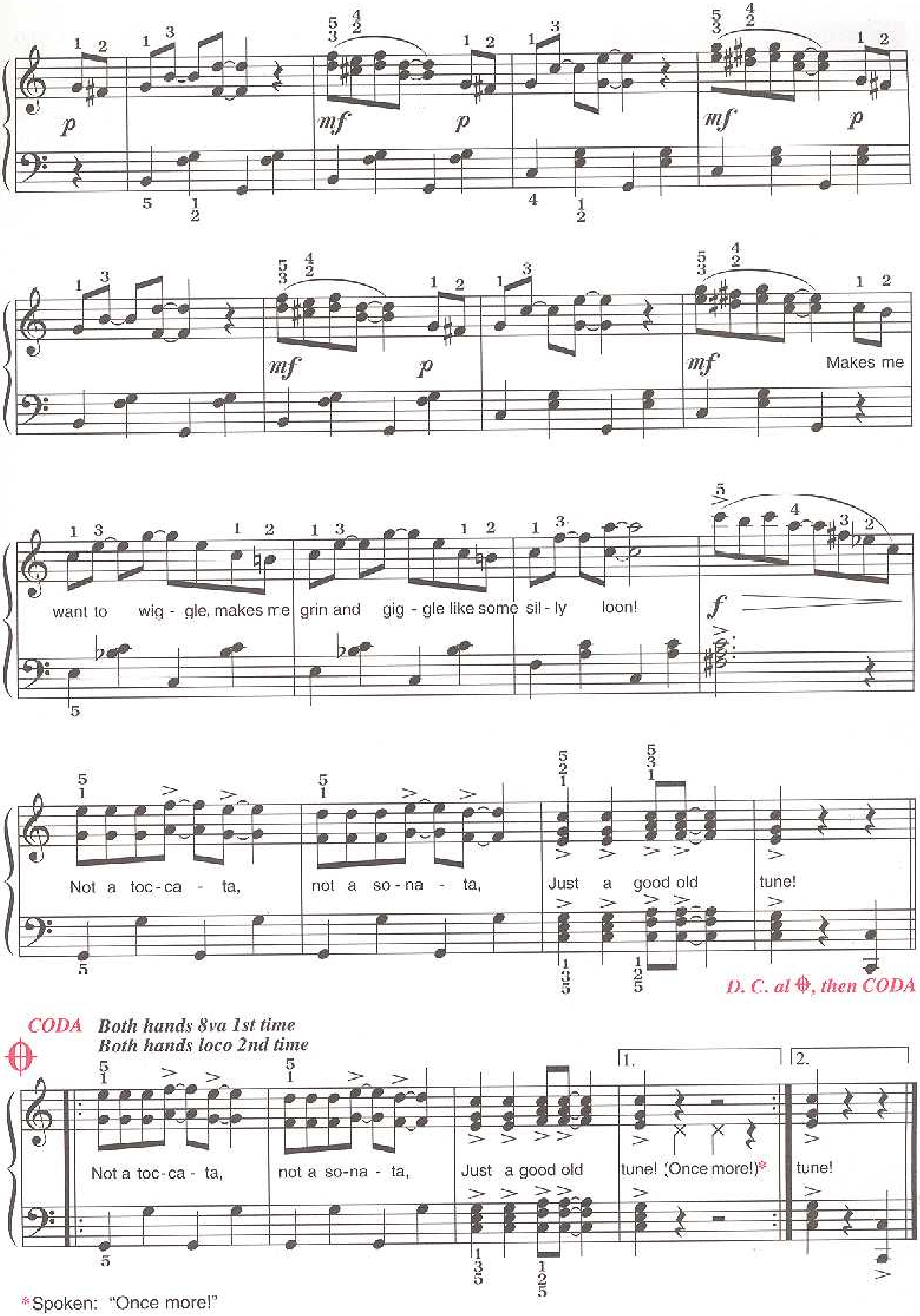
Happily

2nd time only, play both hands 8va

Willard A. Palmer



*This piece is effective with eighth notes played evenly or with a slight lilt, *long-short*.



*Spoken: "Once more!"

"AMBITIOUS" Section

This section (pages 74 through 93) is included for those who would like to play well-known classics in their original form, and who are ambitious enough to apply a little extra effort to do so.

Each one of these pieces is possible for anyone who has carefully studied all of the preceding material, and who is willing to put in a little careful and patient practice. The results should be very satisfying!

Prelude in C Major
from "The Well-Tempered Clavier," Vol. 1

Andante con moto*

Johann Sebastian Bach



**con moto* means "with motion." Avoid holding back or dragging the tempo.



mp
p
poco cresc.
dim.



* Some editions have an extra measure added between this bar and the next. It is incorrect, and is not found in any of J. S. Bach's manuscripts or those of his family members.


f
dim. poco a poco
p
poco ritardando

Trumpet Tune

This piece, played at many festive occasions and often used as a wedding march, is sometimes attributed to the great English composer, Henry Purcell. It was actually composed by one of his friends, Jeremiah Clarke (c. 1673–1707).

Alla marcia

Jeremiah Clarke

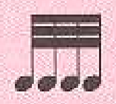


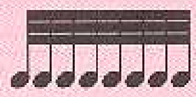
Thirty-Second Notes

When one thirty-second note is written alone, it looks like this: 

Thirty-second notes are usually written:

in pairs, 

or in groups of four, 

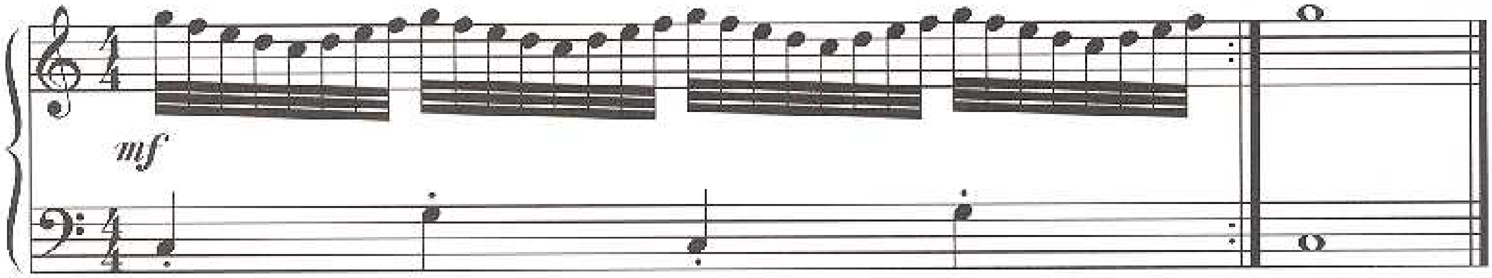
or in groups of eight. 

Eight thirty-second notes are played in the time of one quarter note.

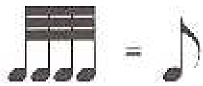


There can be 32 thirty-second notes in one measure of COMMON ($\frac{4}{4}$) TIME!

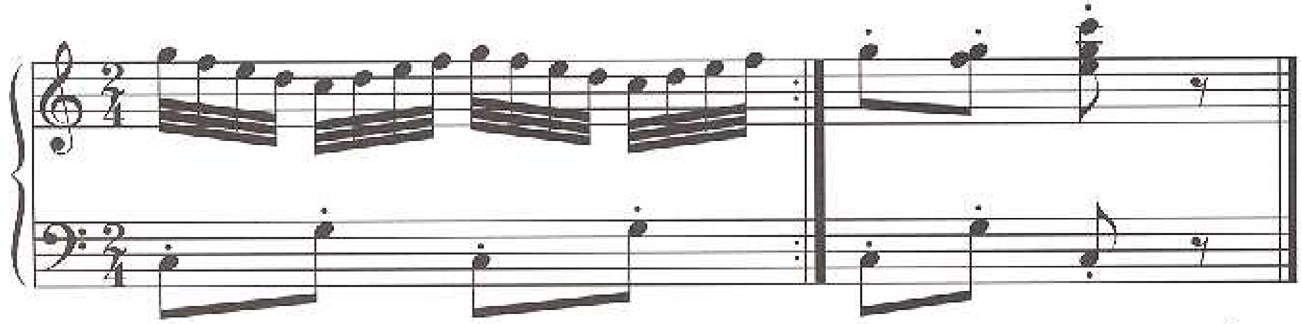
Play several times—first ADAGIO, then ANDANTE, then ALLEGRO MODERATO.



Four thirty-second notes are played in the time of one eighth note.



Play several times—first ADAGIO, then ANDANTE, then ALLEGRO MODERATO.



Toccata in D Minor

This piano transcription of the toccata from one of J. S. Bach's most famous organ works, *TOCCATA AND FUGUE IN D MINOR*, is not a simplification. All of the notes of the original are included.

Johann Sebastian Bach

Adagio molto



*Pairs of eighths within the triplet pattern are played long-short to accommodate them to the basic triplet rhythm, according to the practice of the period. (This applies only to measures 6–14.)



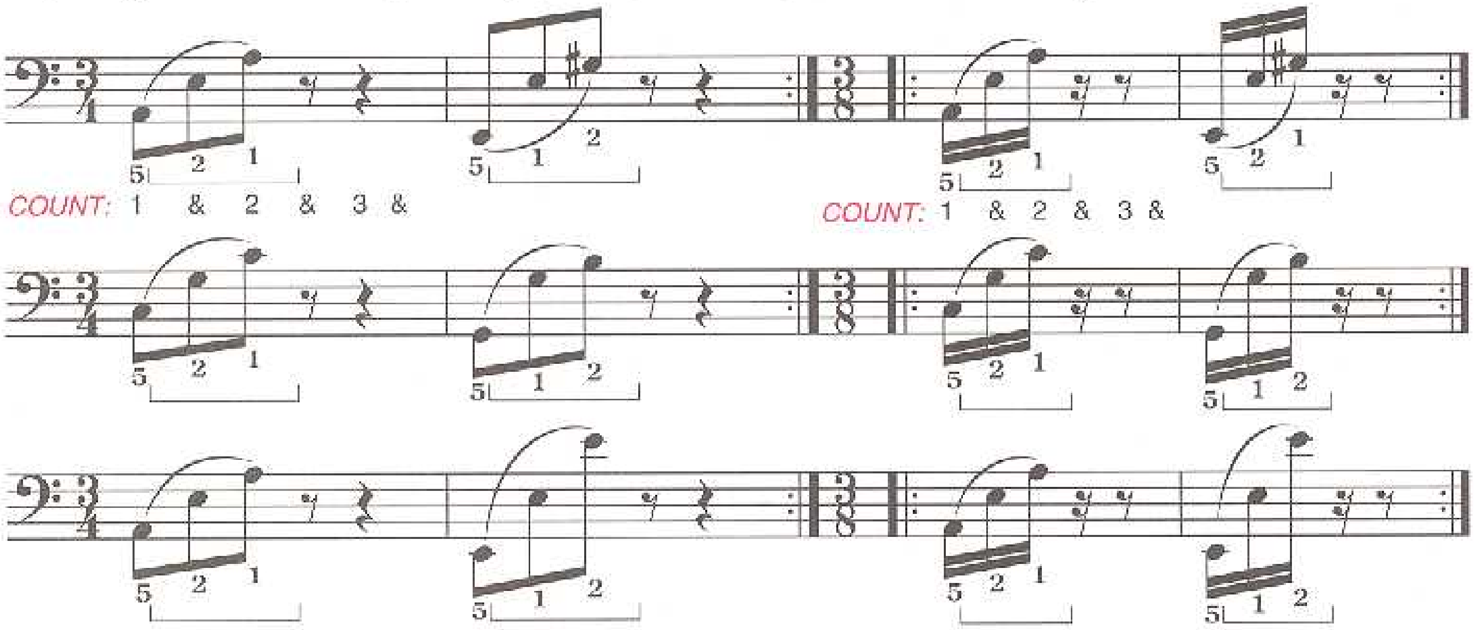
mf
cresc.
f
8va
p
meno mosso e staccato
RH over LH


broadly
mf
f
a tempo
broadly
mf
f
a tempo
broadly
a tempo
broadly
mf
f



Pesante means "heavy." Play each note with great firmness and emphasis.

Preparation for *FÜR ELISE* This piece, dedicated to a girl named *Elise* in 1810, is one of the most popular of all masterworks. The following measures contain unusual crossings of the LH 2nd finger over the thumb. Play the $\frac{3}{4}$ measures first. Begin slowly, gradually increasing speed, then play the $\frac{3}{8}$ measures.



FÜR ELISE

Ludwig van Beethoven



Moto means "motion." *Poco moto* means "moving along a bit," or "rather fast."

**The pedal indications, derived from the original edition, have been adapted to the greater resonance of the modern piano and for modern "overlapping pedal" techniques.

***Most editions have D instead of E. The original edition and the only known fragmentary Beethoven manuscript both have E, as shown above.



* The dots over or under the slurs indicate ***portato***, sometimes called ***mezzo staccato***. The notes are only slightly separated (long but detached).

** Play the small notes very quickly, on the beat of the following large note.



*Note Beethoven's spelling of the diminished 7th chord: E G B♭ C♯. This means that it is an inversion of the C♯dim7: C♯ E G B♭. The correct spelling of any diminished 7th in root position skips one letter of the musical alphabet between each note.



* This chord is a G♯dim7 with the 3rd (B) omitted.

** In the original edition, the pedal is held from here to the end of the page. The resonance of the modern piano makes this impractical, in the opinion of the editors.

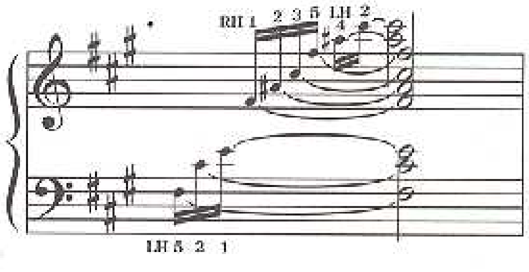

pp
mf
dim.
dim.
poco rit.

Prelude in A Major

Frédéric Chopin
Op. 28, No. 7



* This chord may be divided between the hands as follows. Play the small notes very quickly. (The composer did not indicate the wavy line.)



Sonata Quasi una Fantasia

"Moonlight Sonata" (First Movement)

When Beethoven's *SONATA QUASI UNA FANTASIA* (Sonata in the Style of a Fantasy) was first performed, a critic wrote that the first movement reminded him of "moonlight on Lake Lucerne." The public named it "Moonlight Sonata," and it is probably the most popular of Beethoven's piano works.

Ludwig van Beethoven
Op. 27, No. 2

Adagio sostenuto*



**Sostenuto* means "sustaining the tone."

Beethoven's instructions at the beginning of this piece are as follows:

This entire piece must be played very delicately and without dampers.

The instruction "without dampers" was used on pieces written when the dampers were lifted by a knee lever rather than by a pedal. It means that the dampers should be off the strings. This is the same as our modern instructions to USE THE PEDAL. Thus "without dampers" = with pedal.

Modern pedal indications are added by the editors.


cresc.
dim.
p
RH


poco cresc.
dim.
pp
pp
cresc.


p
p
pp
cresc.
dim.
pp

Dictionary of Musical Terms

Accelerando	gradually increasing in speed
Accent sign (>)	play with special emphasis
Adagio	slow
Alla marcia	in the style of a march, or "march-like"
Allargando	becoming slower and broader
Allegretto	rather fast; a little slower than *allegro*
Allegro	quickly, happily, fast
Andante	moving along (walking speed)
Animato	animated; lively
Appoggiatura (♪ or ♪)	a small ornamental note. Its purpose is to add expression to the melody.
Arpeggio	a chord played in a "harp-like" fashion, broken or rolled
A tempo	resume original speed
Atonal	not in any definite key
Cantabile	in a singing style
Coda	an added ending
Coda sign (𝄌)	indication to proceed to *Coda*, which usually has the same sign
Common time (𝄴)	same as $\frac{4}{4}$ time
Con brio	with vigor or brilliance
Con moto	with motion (moving along)
Con spirito	with spirit
Contrary motion	hands moving in opposite directions
Crescendo (𝆒)	gradually louder
Da Capo al Fine	repeat from the beginning to the word "Fine"
Dal Segno al Fine	repeat from the sign 𝄋 to the word "Fine"
Development	the part of a composition in which the main themes (subjects) are treated with freedom and imagination
Diminuendo (𝆓)	gradually softer
Dolce	sweetly
Double flat (𝄫)	lowers a flatted note one *half* step, or a natural note one *whole* step
Double sharp (𝄪)	raises a sharped note one *half* step, or a natural note one *whole* step
Elision	when one slur ends just as another begins on the same note
Espressivo	expressively
Exposition	the first statement of the main theme or themes of a composition
Fermata (𝄐)	hold the note or notes under the sign longer
Fine	the end
Forte (*f*)	loud
Fortissimo (*ff*)	very loud
Grandioso	in a grand and majestic manner
Grazioso	gracefully
Interval	the distance from one note to the next
Largo	very slow
Legato	smoothly connected
Leggiero	lightly
Loco	as written (not *8va*)
Maestoso	majestically
Meno mosso	slower

Mezzo forte (*mf*) . . . . moderately loud

Mezzo piano (*mp*) . . . . . . moderately soft

Moderato . . . . a moderate speed

Molto . . . . much, very

Mordent (𝆗) . . . . an ornament that alternates the written note with the tone below. It is played quickly: written note, lower note, written note.

Morendo . . . . dying away

Moto . . . . motion

Octave sign (*8va*) . . . . play 8 scale tones (one octave) higher when the sign is above the notes; 8 scale tones lower when the sign is below the notes

Parallel motion . . . . hands moving in the same direction

Pesante . . . . heavy

Pianissimo (*pp*) . . . . very soft

Piano (*p*) . . . . soft

Più . . . . more

Più *f* . . . . louder

Più mosso . . . . faster

Poco . . . . little, small

Poco a poco . . . . little by little

Poco moto . . . . moving along a bit; rather fast

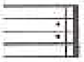
Polytonal . . . . in two or more keys at the same time

Portato . . . . a manner of playing between legato & staccato, sometimes called *mezzo staccato.* The notes are only slightly separated (long but detached).

Prestissimo . . . . very fast

Presto . . . . fast

Recapitulation . . . . a repetition of the main theme or themes of a piece, after a development or other section has been heard

Repeat sign () . . . . repeat from the beginning, or from 

Risoluto . . . . resolutely, boldly

Ritardando . . . . gradually slowing

Ritenuto . . . . literally "holding back." Slowing down the tempo immediately.

Scherzo . . . . a musical joke

Segue . . . . continue

Sequence . . . . repetition of a musical pattern, beginning on a higher or lower note

Sforzando (*sf*) . . . . forcing; suddenly loud on one note or chord

Simile . . . . continue in the same manner

Sostenuto . . . . sustaining the tone

Staccato . . . . short, detached

Tempo . . . . rate of speed

Tenuto (–) . . . . hold for full value; emphasize slightly

Tetrachord . . . . 4 tones having a pattern of *whole step—whole step—half step*

Theme . . . . a complete musical idea or subject

Tonal . . . . in a definite key

Tranquillo . . . . calm; tranquil

Triad . . . . a three-note chord: root, 3rd, 5th

Trill (𝆖 or *tr*) . . . . an ornament that alternates the written note with the next scale tone above, several or many times

Vivace . . . . lively; faster than *allegro*, but slower than *presto*

Certificate of Award

This is to certify that

____

has successfully completed

Alfred's Basic Adult Piano Course, Level 3.

__________ Date

____________________ Teacher